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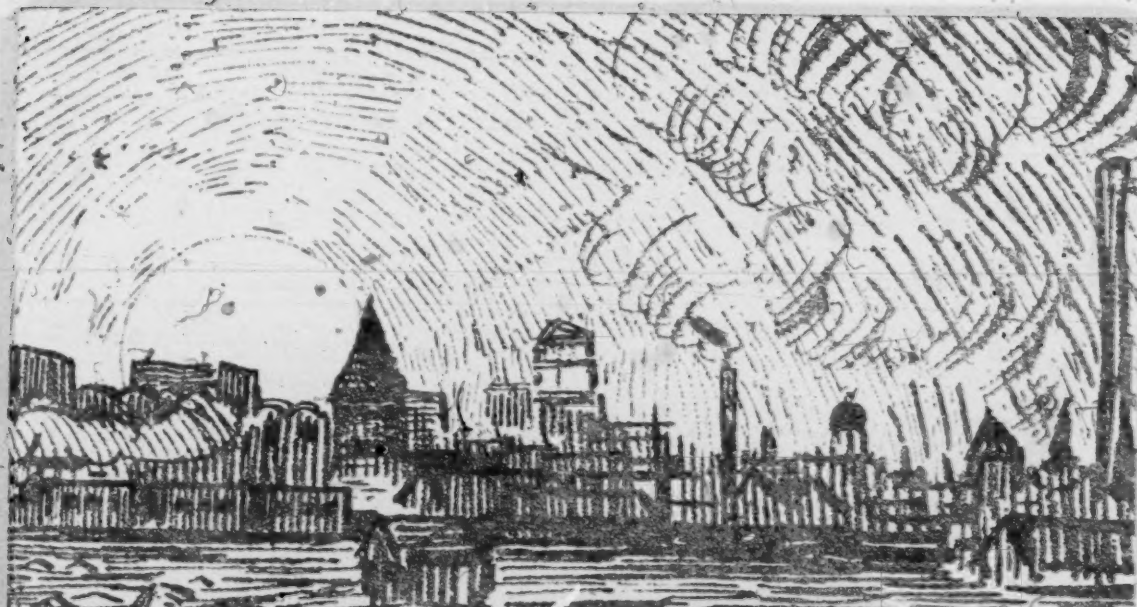
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Willem
VAN GOOIJ
1858-1890

VINCENT VAN GOGH

1853-1890



*An Exhibition
of Paintings
and Drawings*



1947

THE ARTS COUNCIL
OF GREAT BRITAIN

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ILLUSTRATIONS

A BOOK OF ILLUSTRATIONS containing 64 plates (12 in colour) of paintings and drawings and several details from them, has been published separately, price 6s., by post 6s. 6d., and may be obtained either at the catalogue stall in the exhibition or on application in writing (when a remittance should be enclosed) to The Arts Council, 4 St James's Square, SW1.

FOREWORD

THE INEVITABLE TIME-LAG between the working life of the original artist and a general appreciation of his pictures has only recently brought the Impressionists and their immediate followers into the field of great painting that is accepted without undue protest by the average man. But Van Gogh has long enjoyed a wide popularity extending far beyond the narrow circle of artists, critics, experts and professional exhibition-goers. If one were to seek for any one quality to account for this it would surely be his passionate love of humanity which lay behind the violence of his feeling, the sheer vehemence of his technique and the intensity of his colour. He painted, as the Greeks would have said, from his bowels.

It is therefore very appropriate that, at a time when there is an unparalleled interest in the arts in every section of the community, the first major exhibition of this great artist's work should now be on view.

The paintings and drawings—and to many the latter will indeed be a revelation—come for the greater part from two famous collections owned respectively by the Kröller-Müller Museum and Ir. V. W. van Gogh, the artist's nephew. To the Netherlands Government, who have generously allowed the Museum's collection to be so heavily drawn upon and have in many ways made the preparations for the exhibition as easy as possible, and to the Director of the Kröller-Müller Museum, Dr A. M. Hammacher, who has also contributed an introduction to this catalogue, special thanks are due; as also, to Ir. V. W. van Gogh, who has put at our disposal, not only his entire collection, but also his intimate knowledge of his uncle's life and work. Splendid portraits have been lent by the Musée du Louvre, Paris; The Courtauld Institute of Art; Mr D. G. van Beuningen and Mr J. McNeill Reid. The Kunstmuseum, Basle; The National Gallery of Scotland and Mr T. van Blaaderen have also lent important works. The Tate Gallery have not only added seven pictures from their collection, but have provided the hospitality for this exhibition which alone has made it possible at this difficult moment. A portrait of Van Gogh by Mr A. W. Hartrick has kindly been lent by Mrs E. J. Cowlard.

It is a fundamental principle of the Arts Council that their exhibitions should be made available to as wide a public as possible and the Council are glad, therefore, to announce that the opportunities for seeing this

great collection will not be confined to those living in the metropolitan area of greater London, but will also be extended to the residents of Birmingham and the Midlands and of Glasgow, in which towns the exhibition will be shown before the pictures return to Holland. For this privilege thanks are again due to the owners, both public and private, mentioned above, who have consented to be parted from their possessions for so long.

During the preparation of the exhibition much support and practical assistance were given by Dr H. J. Reinink, the Secretary-General of the Netherlands Ministry of Education, Arts and Science, by Jonkheer Sandberg, Director of the Stedelijk Museum, Amsterdam, and his colleague Mr Jaffé (who have lent the interesting documentary material added to the exhibition), by Dr Cyril Jackson and Mr Cedric Hentschel of the British Council offices in Holland, and by Mr E. G. Schurmann of the Netherlands Embassy in London.

Mr Douglas Cooper has given invaluable assistance in the preparation of this catalogue, putting his extensive knowledge of the subject entirely at our disposal and giving great help in other directions, including permission to quote freely from his edition of Van Gogh's letters to Emile Bernard. It is on his advice that new dates have been suggested for a few pictures. The literary executors of the late Roger Fry and his publishers Messrs Chatto and Windus have allowed us to use part of his essay on Van Gogh printed in *Transformations*, as an introduction to this catalogue.

Through the good offices of Dr Erik Wettergren, Director of the National Museum of Fine Arts, Stockholm, and Dr A. Kihlbom of the Swedish Institute in London, the negatives for the exhibition poster have been lent to us.

PHILIP JAMES
Director of Art

VINCENT VAN GOGH*

by Roger Fry

.... ANYONE WHO HAS READ Van Gogh's letters will have felt that here was a personality more beautiful and more interesting than anything it accomplished. For Van Gogh was not primarily an artist, and his personality only burst its way through into a tortured and difficult expression in paint because it met fatal obstructions elsewhere and was bound to find some outlet at whatever cost.

When once one realizes this, one sees why Van Gogh's pictures are not the least like other pictures. Their origin is different; they are the outcome of a different kind of emotion towards the visible universe from that which governs the creations of most painters. Vincent's paintings are pure self-expressions, hardly at all the expression of a specialized reaction. The strange thing is, not that as pictures they are so imperfect, but that judged by purely visual standards they are so free from aberrations. The purity of Vincent's nature was so absolute that, puzzled and slow-witted as he often seemed, he was incapable of making just the sort of mistakes that one would have expected. One would have supposed that this profoundly religious nature, whose one longing was to devote himself to humanity, would, when he turned to painting, have lost himself in some of those many delusive by-paths that offer themselves to the modern artist; that he would have conceived of some terrible new kind of *tableau à thèse*, some horrible pictorial didacticism of the kind that Tolstoi recommended. But as Dr Meier-Graefet† pointed out, in an admirable passage on taste—though taste, in the sense in which the connoisseur and the man of the world uses it, was utterly abhorrent to this passionate anarchist—his creative energy made his judgment infallible. He saw through the falsity of Emile Bernard's anaemic exercises in religiosity, he realized that his own love was so universal that he had no need to choose subjects in order to express himself; he saw that his religion could find expression far more clearly in a picture of old boots, of a chair, of a brothel than in any religious subject.

In an exhibition of his works given at the Leicester Galleries in 1923, we had, for the first time in England, an opportunity of seeing something of the extraordinary artistic adventure which this strange being accomplished in the incredibly short time between his first devoting himself to

*Reprinted from the essay in *Transformations*, 1926.

†*Vincent Van Gogh*. By Julius Meier-Graefe. Translated by John Holroyd Reece. Medici Society, 1922.

painting and his tragic end. It is characteristic of his intensely personal and subjective talent that at each period he manages to convey so much of his beliefs, his passions, and of their effect on his temperament. Perhaps no other artist has illustrated his own soul so fully, and this all the more in that he was always the passive, humble and willing instrument of whatever faith held him for the time being in its grip. What strikes one all through his work, and with a fresh astonishment every time one sees it, is the total self-abandonment of the man. He never seems to be learning his art. From the very first his conviction in what he has to say is intense enough to carry him through all the difficulties, hesitations and doubts which beset the learner. He works, as a child who has never been taught works, with a feverish haste to get the image which obsesses him externalized in paint.

One could see that he must have always worked at high pressure and topmost speed, even if his large output in so few years did not prove it. That far exceeds in quantity the output of Cézanne's forty years of unceasing labour. Van Gogh had no time and no need for that slow process of gradually perfecting an idea and bringing out of it all its possibilities. He was too much convinced at the moment ever to doubt, and he was too little concerned with the fate of his work or of himself to mind whether it was complete or not, so long as he had, somehow, by whatever device or method that might come ready to his feverish hand, got the essential stuff of his idea on to the canvas. This is not the way of the greatest masters, of the great classic designers, but no one can doubt that it was the only way for Van Gogh. And so the fiery intensity of his conviction gave certainty and rhythm to his untrained hand.

What astonishes one most in the series of his pictures is not only the rapidity of the work itself but the rapidity of the evolution which he accomplished. His early painting of a 'Pair of Boots' is a still-life study in which the influence of his early Dutch training and his enthusiasm for Israels are still apparent. This belongs to the year 1886. The latest work seen at the Leicester Galleries is the 'Cornfield with Rooks', done at Auvers just before his death in 1890. And the difference of spirit between these two is immense.

In between lies Van Gogh's *Annus mirabilis* 1888, the year of his sojourn in Provence, of his comradeship with Gauguin and his first tragic outbreak. And in that year he had not only to sum up, as it were, all his past endeavour, but to accept and digest the influence of so dominating a character as Gauguin's. We see him in the 'Zouave', frankly accepting Gauguin's oppositions of flat, strongly coloured, lacquer-like masses, but this is the only obvious evidence of Gauguin's effect on Van Gogh's art. The 'Sunflowers', now in the Tate Gallery, is one of the triumphant successes of this year. It has supreme exuberance, vitality, and vehemence of attack, but with no sign of that loss of equili-

trium which affects some of the later works. It belongs to a moment of fortunate self-confidence, a moment when the feverish intensity of his emotional reaction to nature put no undue strain upon his powers of realization.

This is a harmony based almost entirely upon yellows. Against a pale, almost lemon, yellow background the heads of the sunflowers show as dusky masses of heavy burnished gold. Yellows indeed, and pure positive chromes at that, take a preponderant place in Van Gogh's colour scheme. Such a use of yellow is rare in European art. It occurs frequently in Italian paintings of the fourteenth century, and then seems almost to disappear from the palette. It was in Van Gogh's case doubtless due to Oriental influence, since it played so large a part in Chinese decorative design of the seventeenth and eighteenth centuries.

Van Gogh was in a sense a colourist, but in a very peculiar sense. He seems to have had a special sensitiveness to colour. It produced in him a kind of intoxication. But his feeling was mainly due to this almost purely physiological response. His reaction was far more nervous than mental, by which I mean that it was rather the lower than the higher nerve centres that were involved in his response. His reaction to colour, as to so much else, is elementary and childlike. He was altogether incapable of seizing the complex interrelations and correspondences of such profoundly meditated colour structures as Cézanne built up with a kind of intellectual sensibility.

In the 'Sunflowers', as so frequently in Van Gogh's art of this period and, as in most of Gauguin's work, preoccupation with the arrangement of the silhouette is very apparent. And, moreover, the source from which both artists got the idea—the Japanese print—is evidently disclosed.

It is a curious fact that both artists who owed so much to Cézanne found in his work the suggestions which led them in a direction the very opposite to that which Cézanne pursued. Cézanne's great preoccupation was always with construction in depth. With regard to the contour, what concerned him almost painfully was its function as a disappearing plane. That is the opposite of Van Gogh's interest in the contour as silhouette, as part of the organization of the picture on a flat surface as a decorative unity. This was, no doubt, in part due to the influence of Japanese prints aided by his desire for pure positive colour. But even here Cézanne gave a sort of justification, since his perpetual anxiety about the contour led him sometimes, in despair, as it were, to reassert it with a line, often, I think, with the vague intention of returning to it later on. But Cézanne's contour lines fulfil a very different function from those even, heavy outlinings of the whole contour which suited well enough Van Gogh's primitive conceptions of form.

That interpretation, or perhaps misinterpretation, of Cézanne had far-reaching consequences on the development of subsequent painting.

One of the most original and, I think, one of the most entirely successful pictures of Van Gogh which figured in the Leicester Gallery exhibition was the 'Yellow House at Arles'. Perhaps nowhere else did he express so fully the feeling of ecstatic wonder, the intoxicated delight with which he greeted the radiance of Provençal light and colour. Here he shrank at nothing in order to find a pictorial phrase in which to sing of the violence of the sun's rays upon red-tiled roofs and white stone walls. To do this he has saturated and loaded his sky, making it, not indeed the conventional cobalt which is popularly attributed to Mediterranean climes, but something more intense, more dramatic and almost menacing. How utterly different is Van Gogh's reading of Provençal nature from Cézanne's contemplative and reflective penetration of its luminous structure! Here all is stated with the crudity of first impressions but also with all their importunate intensity—and they are the first impressions of a nature that vibrated instantly and completely to certain dramatic appeals in the appearance of nature. In striking contrast to Cézanne, too, is Van Gogh's indifference to the plastic structure of his terrain, which is treated here in a cursory manner. The artist's interest was entirely held by the dramatic conflict of houses and sky, and the rest has been little more than an introduction to that theme.

But in the daring simplicity and vehemence with which that theme is stated we get a measure of Van Gogh's originality and an explanation of the great liberating, though also perhaps destructive, influence which his work exercised later on.

The canvases of the succeeding year, 1889, show another rapidly accomplished evolution. The brushwork becomes more agitated, or rather the rhythm becomes more rapid and more undulating, and all the forms tend to be swept together into a vortex of rapid parallel brush strokes.

An example of this period is the 'Cypresses' at the Tate Gallery, in which all the forms appear to be quivering and rushing upward with a flame-like motion. The agitation of his own mental state—he was at this time in the asylum of St Rémy—has by now become the real theme of his art. His vision of nature is distorted into a reflection of that inner condition.

Still, once or twice even at this period of frenzied vehemence the inner agitation and the outward vision came to terms and produced works of an unforgettable intensity. The finest of these, and perhaps of all Van Gogh's work, is the 'Ravine', now, I believe, in America. In this picture, by some fortunate conjunction of influences, all the agitated vehemence of his handling serves only to give vitality to the structure of the rocks; and here, under the dominance of a more steadily held impression, Van Gogh has been able to persist until the loaded paint has become fused

into a substance as solid and as precious as some molten ore shining with strange metallic lustres.

In the 'Cornfield with Rooks' we get a glimpse of Van Gogh's last phase of almost desperate exaltation. Here the dramatic feeling has become so insistent as to outweigh all other considerations. There is no longer any heed given to question of formal design, and Van Gogh ends, as one might have guessed from his temperament that he must end, as an inspired illustrator.

Perhaps after all it would be truer to say that all along he was much more an illustrator than a plastic artist. All through we have seen that the dramatic appeal is the first consideration. It is significant that his first enthusiasm was for Israel's sentimental commonplaces, and that he was, a little later on, sufficiently moved by one of Gustave Doré's *ad captandum* inventions, a picture of prisoners tramping in single file round a dismal prison yard, to execute from it a finished oil painting. It is true that through his heavy handling there transpires an altogether new intensity and sincerity of feeling. He turned bad secondhand sentimental drama into a genuine dramatic expression, but the emphasis is none the less psychological. It may have been merely the accident of his constant association with French artists in Paris that changed for him the choice of his pretexts. Most illustration depends on the psychological significance of the persons or situations delineated in contradistinction to plastic art where the implications and associations of what is represented are irrelevant. Van Gogh learned from those plastic artists around him the habit of regarding almost any vision as a possible basis for design. But his whole nature impelled him to regard even the most indifferent object, a pair of boots or a chair, as charged with dramatic significance. It is only, therefore, in his approach to nature, in the motive he chooses, that he appears plastic. In reality he is an illustrator. Those convictions of dramatic significance which even the most trivial scene might excite in his exasperated mentality, modulated every line, tone and colour which he put down, into conformity with themselves. And this dramatic feeling was generally accompanied, perhaps even initiated, by his forcible reaction to brilliant light and colour.

The extent to which he was possessed by those dramatic moods gave him an astonishing conviction and impelled him to the most novel and daring innovations in the use of his medium. He could not wait to drag out of oil paint its subtle possibilities of expression. With reekless fervour he forced it somehow or another to convey his insistent feeling, and he was often rewarded beyond what one could have predicted, and the heavily loaded, tortured impasto takes on at times a strange, almost crystalline beauty.

But his innovations were not only technical in this narrow sense. The violence and elementary character of his responses to the appeals of

vision led him to disregard the want of ordinary accomplishment which his short and late apprenticeship had imposed, and to brush aside all the subtleties and complications with which the painter's craft had become invested in the course of centuries.

He returned to a more than primitive simplicity of statement and built his images with almost the schematic bareness of a child's drawing. Within those limits, however, his conviction gave him a masterly precision and sureness of touch.

It was this peculiarity of Van Gogh's genius that made his influence on the next generation so considerable. His power of communication was so great that it was impossible even for the most casual spectator not to be arrested by it. The very fact that it was so elementary gave it an impressive force in a sophisticated society. When Post Impressionism dawned on our astonished world in 1910 it was, I think, Van Gogh who was the most overpowering revelation. Artists in particular felt that here was the authority for altogether new perspectives. His example inspired them to venture upon innumerable experiments, most of which were doomed to failure, but had at least a healthy effect in making new creations seem possible. It relieved artists of the pressure of discouraging pessimism which the criticism of the day imposed on the world as a mark of fastidious good taste. It destroyed in them the prestige of a culture which preached the doctrine that all real works of art were already enshrined in museums, and that the best that could be hoped for from the modern artist was the multiplication of skilful pastiches. Perhaps nothing short of Van Gogh's blatant anarchism in art could have served this end. Certainly in Paris the attitude of the 'Fauves' in the first decade of the century was largely due to his influence, though it was doubtless reinforced by the strange discovery of the *douanier* Rousseau. It is doubtful, certainly, if Cézanne's influence alone would have prompted artists to such new experiments as Cubism and all its offshoots and successors. Nor, one guesses, would Matisse have ventured quite so far from the habitual norm of European painting without Van Gogh's inspiration. . . .

INTRODUCTION

by A. M. Hammacher

WHATEVER FUTURE GENERATIONS may think of the work of Vincent Van Gogh, they will not dispute the fact that no other painter had so fertilizing an effect on the years between 1890 (the year of his death) and the present time.

Van Gogh's work did not merely fertilize the art of that period, it made the ordinary man conscious of the place of the artist in life. The unutterable despair that seized Van Gogh at an early age and was never afterwards to leave him, increased within him until it passed beyond his endurance. He was a man who loved mankind, who loved God, who wished to live simply and sincerely. But he first had to learn how best to express his love, for few were able to understand him. Many devious ways brought him to the realization that the familiar all-pervading love of man for woman, the love that binds families, was not for him. He had to learn that following the example of Christ, given in the New Testament, was ultimately to lead him to a breach with the world, to separate him from his friends, the miners in the Borinage, from the men who were called upon to judge his work as an evangelist, from his family and even from his brother Theo. In that period of bitter loneliness, deprived of all human comfort, far from all tenderness, kindness or warmth, he attained to the awareness of his creative powers as an artist. This discovery was of a religious nature. The primitive impulse that drove him first to preach and later to paint was to him one and the same: the need to testify. Even later, in France, he did not change; he proved himself a man with a purpose, a man who feels humanity germinating within him, as wheat germinates. 'I feel so strongly that it is with people as it is with corn, if you are not sown in the earth to spring there, what does it matter, you are ground between the millstones to become bread.' (*Letters to Theo*, III, No. 607.)

The complete integrity of his life, his utter surrender, have brought the public to a gradual understanding that Van Gogh gave his life for his art. For the majority, this understanding is unconscious; few only consciously realize that in his work he consumed his heart's blood, his vital energy, himself. The fire within him—which was once called passion, but which we now call love—was twofold, the flame of life and also the more lurid flame of death and dissolution.

The Contrasts in Van Gogh

When Van Gogh came to Paris in 1886, the theories of colour and light

that were to give a new scientific basis to painting were being hotly debated. Van Gogh realized the importance of these theories, but it was not in his nature to follow any one system in its full sequence. 'I don't keep to any one technique. I dab the colour irregularly on the canvas and leave it at that. Here lumps of thick paint, there bits of canvas left uncovered, elsewhere portions left quite unfinished, new beginnings, coarsenesses. . . .' (*Letters to E. Bernard*, No. iii.) Because of this, his approach to the problems of painting and that of his contemporaries were influenced in different ways. In nearly all his letters, he wrote of the problems of light, colour, line, form and drawing, but his need to give, to illumine, was stronger than technical considerations and calculated technique.

Even as a writer, his thought processes were haphazard. He often contradicted himself, he was impulsive and was convinced of the truth of the passionate utterance of the moment. As a man who desired to express his deepest emotions, he remained unswervingly true to the ardent feelings which, in enabling him to work, were all that mattered to him.

From the moment he determined to address his fellow-men through the medium of paint, his interest in colour combinations, in the inter-relations of colour, composition, form and line, developed. In this he proved himself to be first and foremost a painter who thought in the terms of his medium rather than one who imposed his idea on that medium. Nearly all his letters consist of a medley of purely pictorial description, everyday human considerations and religious, ethical sentiments.

The reality of the earthly and the metaphysical aspects of life were to him inseparable. He could not escape painting after nature, or rather with the help of nature. When Gauguin wished to free him from painting solely after nature, Van Gogh for a time attempted abstract painting, but he quickly realized that other elements in himself were becoming active and he found himself unable to continue. He felt too uncertain, too insecure. Abstraction gave his work no permanent foundation.

Japan, Western Europe and Van Gogh

For the development of his style, Van Gogh was much indebted to Japanese art, with which, especially the woodcuts, he had become increasingly familiar after his stay in Antwerp. The majority of important Western painters were already familiar with the art of Japan. A richly illustrated, documented history of Japanese art, edited by S. Bing, had been published in parts in Paris. Van Gogh records that he found Bing's text a little dry (*Letters to Theo*, III, 540) but that he especially admired the drawings of a blade of grass and of carnations and also the Hokusai,

which are to be found in Part 1. (*Letters to Theo*, III, 542.) In these and other pictures (as, for instance, the irises), we see the origin of Van Gogh's conception of the flowered background, as in the 'Berceuse' and the 'Postman'. This conception had appeared in Manet's work, for instance in his portrait of Méry Laurent. Hokusai's 'Mangwa' made an immediate appeal to Van Gogh owing to the Japanese artist's creation of a new aesthetic that was accessible even to the poor and humble, and to the rapidity of his technique.

The exaggerated gesture, the intent face, the tense muscles, the impression of movement, the use of rhythmically grouped dots, all these Van Gogh eagerly assimilated without being seduced by their decorative character. The Japanese artist drew very rapidly, with lightning speed, as Van Gogh comments. (*Letters to Theo*, III, 500.) He ascribed this quality in the Japanese to finer nerves and simpler feelings, and he set himself the task of drawing more quickly.

Arrived in Arles, Van Gogh wrote to Theo: 'I feel I am in Japan.' (*Letters to Theo*, III, 469.) A consideration of the Japanese influence on the artists of this time in Western Europe quickly convinces one that this influence has been insufficiently studied. There is no doubt that Japan had a peculiar significance for each one of the Impressionists.

That the influence was widespread is evident, not only in the writings of the brothers de Goncourt, but in the paintings of the time. In 1868, Manet painted Zola against a background of Japanese woodcuts; Van Gogh transferred the Japanese technique to painting in oils; Lautrec followed the Japanese use of the silhouette; Bonnard absorbed much from their work.

The contradictions in the Japanese influence on the Impressionists are striking, for the flat colours of the Japanese, their dark circumference line, their use of black and white, are difficult to reconcile with the Impressionists' rejection of black and white, with their suppression of outline and their vibration of form in light. When Van Gogh so repeatedly stresses the effects he has taken from the Japanese, or remarks on the Japanese quality of his vision, we must see in this a warning to avoid using the impressionism of Van Gogh as a descriptive label. Van Gogh's *japonaiserie* is in contrast with true impressionism and it is too sincere, too deep, to be regarded merely as a fashion. Van Gogh used it, assimilated it into his emotional life, and again we observe that he diverged considerably from what true Impressionists like Sisley, Pissarro and Monet were seeking. A similar inner independence became evident when he fell under the influence of Seurat and Signac. He permanently abandoned the sombre Dutch palette, but he could not decide to paint the whole expanse of his canvas by the divisionist method. Here and there he used stipples, drew lines or followed the forms of objects in his old manner—as in the *Paris Restaurant*. His

brother Theo had already insisted on a brightening of his palette when Van Gogh was in Holland, but Van Gogh, repeatedly instancing Delacroix, had offered obstinate resistance. Already in Brabant, as in Antwerp, he had been gradually shedding sombre colour, but it was typical of him that he should continue to cite Delacroix. In essence, it is difficult to connect Delacroix with Van Gogh's *japonaiserie* and divisionism. Van Gogh, however, had a logic of his own that gave the influences impinging on him only a relative value. It is uncertain whether the brightening of his palette in France was as far-reaching a change, whether it was of such essential importance for the value of his work, as is usually maintained.

Van Gogh was full of contradictions, contradictions that belonged to his angular Northern nature, and it is in these that we must look for the conditions that moulded the character of his work. From the beginning, some quality in Van Gogh remained steadfast among the conflicting influences of his time. The secret of his present popularity lies partly in his clashing, angular, contradictory personality which accords with the disharmony of our own time. It is not entirely conjectural to suggest that a quieter, more balanced period would appreciate Van Gogh's work less because it would find the shrill agony of life, the naked stricken cry of a man submerging himself in his work, unbearable.

Van Gogh and the archetype in art

Another element that helps to explain the unmistakable attraction of his work for the great public is the impetus of his stirring motifs, an impetus he never lost, a constant urge to strike the chord of human feelings. There is no one word for this visual motif that, in its simplicity, in its emotive content, has the power to free within us vital forces so that life vibrates through us and transforms our whole being. Yet this motif exists. It is akin to sublime poetry, to a haunting melody that sings within us. We know that, through the ages, artists have occasionally achieved this enhancement of the personality. The fundamental type, the face with the penetrating, spiritual gaze, a face that transcends time and style, is to be found in the works of Rembrandt, of anonymous early Christian painters, of anonymous Romanesque and Gothic sculptors, and of the Khmer sculptors. In the nineteenth century, when painting entered one of its more variegated and fascinating periods, this note is rarely encountered. Van Gogh was one of the few who heard it within himself and who strove to give it forth.

He made a statement that strikes the reader as momentous: 'And in a picture I want to say something comforting as music is comforting. I want to paint men and women with that something of the eternal which the halo used to symbolize, and which we seek to give by the

actual radiance and vibration of our colourings.' (*Letters to Theo*, III, 531.) We cannot say whether Van Gogh achieved his aim to his own satisfaction, but he must at least have come very near doing so. Not for nothing did Van Gogh return continually to Rembrandt, Hals, Millet and Jozef Israels, to painters such as Meissonier, and to illustrators and draughtsmen who are not rated highly as artists; indeed some writers have come to the conclusion that Van Gogh's taste was bad or, at best, confused. Even Gauguin did not quite know what to make of Van Gogh's admirations for this medley of the apparently mediocre. Is it possible that he understood the deeper needs not only of his own nature but also of the art of his time, and saw them reflected in the work of these artists who play on the whole gamut of human emotion, though the content of their art has at times a lesser, more popular, quality? He must have felt the need for an inner, moving consolation. At times, the intensity of his longing must have been violent. Take his portrait of the actor against a green background. The grimace of the distorted face, the twist of the body, the harsh silhouette against the matt green, so redolent of Japanese influence; here is expressed an aching desire for fundamentals, an almost breathless feeling of inadequacy. Time will show whether future generations will understand that he who painted it wrung from his body a human cry that rings in the ears. For us it has true significance.

Van Gogh and the communion of life

Van Gogh sought to link himself with life as man, painter and artist. He did not work in the utter satisfaction of lonely surrender to a great emotion as do many artists. To be unaware of the world in the moment of creation probably never fell within his experience. Repeatedly he commented on the failure of his individual power on society, on the shortcomings of nineteenth-century artists in general in their attitude to life. He never regarded his own strength as sufficient to reach the serene heights attained in the past. He was never convinced of the absolute value of his own work or that of his contemporaries. His ideal was the medieval workshop—groups of like-minded people. Although he knew nothing much about medieval art, he had an intuition that the conditions under which such work was produced were good. He believed that the heights are not reached by isolated individuals but that the power of the solitary man must be augmented by working communities of people offering mutual support. He thought that even the Japanese artists could serve him as examples, or such groups as the Pre-Raphaelite Brotherhood. The experiment he undertook with Gauguin at Arles was bound to fail, yet his intuition was nevertheless right. He felt that the artists of his day were 'lovers of order and symmetry', that they isolated themselves in specialization, and that only in the future would

a more social structure be realized in which the artists could be integrated as supporting elements.

Art for the working class

Van Gogh was eager to find a more popular milieu for his art, preferably among ordinary people, among sailors who would be reminded of their childhood, of their mother, on seeing a 'Berceuse'. He had little regard for the wealthy customers of the more expensive art-dealers. He discussed with Theo the possibility of starting a new kind of art shop in which the painters themselves would participate. His mind dwelt on a new kind of art, not only on its aesthetic and technical aspects, but as a new art of colour, of design, and of the artistic life. (*Letters to Theo*, III, 469.) This way of thinking was typical of him. On the borders of society, he was yet filled with anxiety about mankind. When he took his small house in the Place Lamartine at Arles, it had to be yellow '... because I want it to be for everyone the house of light'. (*Lettres à E. Bernard*, 1911, p. 19.) A light for all, not light as a physical source, but the light of love. To Van Gogh, yellow was the embodiment of 'the utmost clarity of love'. Yellow was paramount in his painting, so much so that, after his first attack of illness at Arles, he wrote of the high yellow note that he had reached, though not without sacrifice. (*Letters to Theo*, III, 581.) Here, indeed, he summarized the tragedy of his creative power. Clearly there was to him no problem of a pictorial nature that he did not think of in terms of lives. Hence Van Gogh's paintings were never finished in the sense of an aesthetically rounded product in which he himself reached completion. He never made 'fine' pictures. Several subjects were treated repeatedly. Few painters would have four times attempted 'l'Arlésienne' after the drawing of another artist (Gauguin), three times the 'Sower' (after Millet), three times the 'Moulin de la Galette', six times the 'Postman', and so on. Cézanne was another who rarely completed his canvases, but for very different reasons. He also worked towards something greater, something that transcended the isolated canvas; but Cézanne worked slowly, heedless of the rapid Japanese method, never adding a stroke without the certainty that it was good, feeling an extraordinary responsibility towards every inch of his canvas. Cézanne could work only when he had an inner conviction of integrity. Van Gogh worked feverishly, consuming his powers, obviously wearing himself out. He neither knew nor understood the uncertainties, the blunders, the hesitations of Cézanne; he would have ascribed them to the wind that tore at the easel as he worked. Cézanne, in his turn, understood nothing of Van Gogh, being nearer to the Chinese and their contemplative wisdom than to the practical activity of the Japanese. One

can be certain that he had the vision of perfection, whereas Van Gogh never attained it, though he knew and felt more than did the other that in himself a new greatness was burgeoning.

The strident yellow note, the utmost clarity of love, was not in Van Gogh a gently welling flow. He was too greatly imbued with the occidental will, too full of conflict. Cézanne gave, yet remained whole. Van Gogh was shattered by the high yellow note that sang within him. If in Cézanne can be discerned some quality reminiscent of the Greeks, in Van Gogh the North finds expression. On French soil, his palette and his touch may have changed, but it was a change that had begun in Antwerp under the influence not only of the Japanese but of the Impressionists also. He did not become a Parisian and little that was typically French found its way into his work. It is, therefore, a regrettable error to call Van Gogh a French Impressionist, or even to include him among the French artists.

This error is further strengthened by a mistaken view of his Dutch period. Van Gogh's achievement as a draughtsman in Holland after his first laborious struggles and clumsy attempts must be re-assessed. Particularly impressive are the drawings he made at Nuenen of peasants at work. Towards the end of his Dutch period, moreover, he mastered the sombre palette of colours based on the earth—in the 'Potato-Eaters', for instance, and a few still-lives: the herrings, the earthenware bowls, the straw hat and the pipe.

Van Gogh at that time displayed power in his dark tones, a freedom of touch, a plastic mastery of the human figure at rest or in movement, a general competence that demands deeper recognition. A beginning has been made by Walther Vanbeselaere in his study of this Dutch period. Paris had certainly not added to Van Gogh's power, though it had refined his work and made it more ethereal, but at Arles he combined what he had learnt in Paris with the skill he had already achieved in Holland. He tried to forget Paris and all that it had taught him. Constantly he finds what he had earlier sought and achieved coming to the surface. Drawing with a reed pen had helped him to produce unsurpassed work in Holland. In full appreciation of impressionism, he wrote to Bernard: 'I am coming back more and more to the ideas I had before ever I arrived in Paris.'

Not only does he return to old subjects, but it is possible to find landscapes belonging to his Dutch period with the same impression of space, the same firmness that strikes the observer so forcibly in his later Southern French landscapes.

The landscapes of the Arles, St Rémy and Auvers periods fall naturally into two main groups, and these can again be sub-divided. As examples we can mention the 'Cypresses' (No. 69), the famous 'Drawbridge'

(No. 35), and the 'Landscape in the Crau' (No. 46). In the one group, no violence has been done to the forms. The object, strong and vivid, has been placed in space by a firm yet restrained hand, which has led to an intense, clear stillness. The colour is of a high tone. The creative power has a primitive vigour that is to be found in Rembrandt. This aspect of Van Gogh's work was ignored during the years of impressionist admiration for passionate movement. It was indeed neglected until Vanbeselaere put forward the opinion, opposed by many, that Van Gogh's work contained a classical element. In our time (*cf.* Emile Langui's introduction to the Brussels catalogue), the realization of this classical, formal element is increasing. Opposed to it is the method of painting full of movement, in which the touch works with and in the paint to produce an emotional writing that links everything—earth, objects, human beings, air and celestial bodies—into a single revolving unity, an equally creative urge but on another plane. Nothing is vague; objects are raised beyond their limits, but never with the intention of obscuring their forms. Even this aspect of his work is, at its best, characterized by restraint. He controls his means, as does the conductor of an orchestra he has whipped into frenzy. Van Gogh's illness lessened this power of restraint. (*Letters to Bernard*. No. xx) 'I have been more master of myself in these last studies, because my condition has greatly improved.' During these periods of bad health, his control of form at times eluded him. But such lapses cannot be put forward as the explanation of the difference between his emotional, united, rounded writing which gives the effect of revolving movement, and his almost Rembrandtesque placing of firm lines, both in the reed pen drawings and in the paintings. It is not the contrast between health and illness, that causes these differences in style. Here are two forms of expression, springing from one and the same source.

Somewhere, Van Gogh describes a condition of terrifying clarity (*terrible lucidité*) with which he sees. The impression made by his work, classic in form, is not always one of calm peace, but of high tension, vivid and clear. It is this tension that gives the feeling of terror to the clarity. In other words, even in this form-respecting clarity there is contained an expressive tension that is again a form of passion. In this passionate urge for movement dwells the intoxication, the surrender in which the ego merges and dissolves. In the clear vision of such passion, he offers an evaluation of the world and life, of the vital force of trees, the sadness of the uprooted tree, the dazzling beauty of the star-filled sky. In the other side of his work, he penetrates into the being of objects, he displays life and the world as they were created. And because Van Gogh is reminded of the beginning of things, his vision attains a brilliance that is not peace but intensified life. This, too, must have consumed his vital powers.

Slowly the world has come to the realization of this. Van Gogh turned to the consolation of music when he could find no words to express what he was trying to say in his painting. The Impressionists have been called poets of the painting of light. Impressionism is based on poetic thought. But this concept cannot be applied to the art of Van Gogh. Reading his statement of the consolation he wished to introduce, like music, into his painting, one thinks involuntarily of the Beethoven of the string quartets. When Van Gogh speaks of his wish to paint the eternal in man, when he reminds himself of the halos of the saints, again he is not far from Beethoven, who, in the noble fire of his elegiac songs, brought a new element into music. Van Gogh's paintings have, since 1890, shown modern painters the mighty power of consolation and inspiration in art.

Translated by F. G. RENIER

CHRONOLOGY

1853. March 30. Vincent Willem van Gogh was born in the parsonage at Groot-Zundert (North Brabant), the eldest son of Theodorus, pastor of the parish. Three of the pastor's brothers were art-dealers. Vincent's mother was a daughter of Willem Carpentus, royal bookbinder at The Hague.
1857. May 1. Birth of Vincent's brother Theo.
1869. July 30. Entered the firm of Goupil & Co., art-dealers at The Hague.
1873. June 18. Transferred to the London branch of the firm. Theo enters another branch of the same firm at Brussels.
1874. June. Jilted by Ursula Loyer, the daughter of his landlady in London. Visited Paris and returned to London in December.
1875. Transferred to Goupil's agent in Paris. Clashes with his employers and the clients. Began his Bible studies.
1876. March. Dismissed. Return to England as usher in schools at Ramsgate and Isleworth. At Christmas returned to his parents' house at Etten.
1877. Jan-April. Worked in the bookshop of Blusse at Dordrecht.
- May 9. Went to Amsterdam and began to study with the hope of entering the theological faculty of the University.
1878. July. Gave up his studies and returned to his father's house.
- August. Entered an evangelical school in Brussels but left after three months.
- December. Undertook a voluntary mission as a preacher among the miners of the Borinage. Stayed at Pâturages working as a preacher and among the sick.
1879. January. Temporary appointment as lay preacher at Wasmes.
- July. Dismissed. Lived in a state of complete misery and poverty.
1880. July-August. Began to draw seriously and found his vocation as an artist.

DUTCH PERIOD

1880. *The Borinage. At Cuesmes. Drawings of miners, copies after Millet.*
- 1880-81. *Brussels, October, 1880-April, 1881. Met the painter Ridder van Rappard (1858-1892) with whom he corresponded during the next five years. Took private lessons in anatomy and perspective and made drawings in the hope of earning his living as an illustrator. Began to receive an allowance from Theo who was now with Goupil in Paris.*

1881. *Etten*. April–December. Lived with his parents. Disputes with his father about his career as an artist. Unrequited love for his cousin 'K'.
1882. *The Hague*. December, 1881–September, 1883.
- January. Lives with Christine ('Sien') of whom he made several studies. Becomes a pupil of Anton Mauve and makes his first oil paintings and watercolours.
- February. His first and only commission of twelve pen-drawings of the town. Lithographs, watercolours, studies of peasants, old-age pensioners, fishermen; sea and landscapes.
1883. September. *Drenthe*.
- December. Returns to live with his family at Nuenen.
- 1883–85. *Nuenen*. Still-lives, weavers, peasants, studies of heads.
1885. May. 'The Potato-Eaters' (No. 6).
- November. Leaves for Antwerp.
- Antwerp*.
- 1885–86. Attends the Academy and quarrels with his teachers Verlat and Sieler. In a state of extreme physical weakness.
1886. February. Leaves for Paris.

PARIS PERIOD

1886. March. Stays with Theo in the Rue Laval and joins the studio of Cormon. Meets Toulouse-Lautrec. Is influenced by the Impressionists and by Japanese prints and for some time adopts the pointilliste technique. Meets Pissarro, Degas, Seurat, Signac and Gauguin.
- June. Moves with Theo to a new room at 54 Rue Lepic.
1887. April. Meets Bernard at the shop of Père Tanguy, thus beginning a friendship and correspondence.
- June. Working at Asnières with Bernard.
1888. February. Departs suddenly for Arles.

ARLES PERIOD

1888. Feb. 20. Takes a room over the restaurant Carrel in Arles.
- April. Pictures of orchards in blossom.
- May. Rents four rooms in a house on the Place Lamartine.
- June. Spends a week at Stes. Maries-de-la-Mer.
- July. Drawings in the Crau around Montmajour.
- August. First portraits of Roulin.
- September. Moves into the Yellow House (Nos. 54 and 141).
- Oct. 20. Arrival of Gauguin.

1888. December. Tension between Vincent and Gauguin, culminating in the first mental crisis and the departure of Gauguin. ('The artist with a mutilated ear', No. 64.) A spell of two weeks in the hospital at Arles.

1889. Increasing hallucinations and in February another attack followed by a return to hospital.

April 17. Marriage of Theo.

SAINT RÉMY PERIOD

1889. May 9. Vincent is admitted to the asylum at St Rémy and works in the garden. Long periods of lucidity followed by violent attacks. Copies after Millet, Delacroix, Daumier, Rembrandt and Doré. Portraits of the staff of the asylum.

1890. Jan. 31. Birth of Theo's son, Vincent Willem.

March. First sale of a picture for 400 frs. at the exhibition of *Les XX* in Brussels.

May 17. Visits Theo in Paris.

AUVERS-SUR-OISE PERIOD

1890. May 21. Arrives in Auvers-sur-Oise. Becomes the patient and friend of Dr. Gachet. Paints portraits of the doctor and his daughter.

July 1. Visits Theo in Paris.

July 27. Shoots himself in the chest.

July 29. Dies, aged 37.

1891. Jan. 25. Theo dies. The two brothers are buried side by side at Auvers.

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CATALOGUE

FOR EACH ENTRY a reference is given to the Catalogue Raisonné by de la Faille (F) and to the English edition of the paintings only, published by the Hyperion Press (H).

If a picture is reproduced in the illustrated supplement to this catalogue a reference is given immediately following the title.

Many of the artist's letters refer to works in this exhibition or to other versions of the same subject. Relevant extracts have been quoted from the three volumes of letters to his brother Theo (LT), to Bernard (LB) and to Ridder van Rappard (LR), the full titles of which are given in the Select Bibliography. The references to letters to Theo include the number of the volume followed by the number of the letter.

PAINTINGS

Dutch Period

1. YOUNG GIRL IN A WOOD (Plate 3a) The Hague, September 1882 F8, H10 Oil on canvas, 15 by 23 in. *Lent by the Kröller-Müller Museum.*

A sketch for this picture is included in LT. I. 229.

'The other study of the wood is of some large green beech trunks on the ground covered with dry leaves, and the little figure of a girl in white. There was the great difficulty of keeping it clear, and to bring atmosphere between the trunks that stand at different distances, and the place and relative bulk of those trunks change with the perspective—to make it so that one can breathe and walk around in it, and to make you smell the fragrance of the wood.' LT. I. 227; also referred to in LR 12.

2. THE WEAVER Nuenen, May 1884 F30, H33 Oil on canvas, 27½ by 35 in. *Lent by the Kröller-Müller Museum.*

'As to the work, I have on hand rather a large picture of a weaver, the loom seen from the front—the little figure a dark silhouette against the white wall.' LT. II. 367.

3. THE OX-CART (Plate 3b) Nuenen, July 1884 F38, H44 Oil on wood, 22 by 31½ in. *Lent by the Kröller-Müller Museum.*

4. STILL LIFE WITH SABOTS (Plate 4) Nuenen, November 1884-April 1885 F63, H64 Canvas on pasteboard, 15 by 16 in. *Lent by the Kröller-Müller Museum.*

This picture was dated Nov.-Dec. 1884 by de la Faille, but Vanbeselaere, pp. 344-349, has with justification suggested the date of March 1885.

5. WOMAN WITH A RED SCARF (Plate 6a) Nuenen, April 1885 F160, H159 Oil on canvas, 16½ by 11½ in. *Lent by Ir. V. W. van Gogh.*

One of a large group of studies of peasant women's heads painted during the period of 'The Potato-Eaters' (No. 6).

'Look here now—for my study I must paint 50 heads, just because I have got the knack of them. As soon as possible and one after the other.' LT. II. 384.

6. THE POTATO-EATERS (Plate 6b) Nuenen, April 1885 F82, H pl.i Oil on canvas, 32 by 45 in. *Lent by Ir. V. W. van Gogh.*

This is the most important composition of the Dutch period and represents the culmination of a train of thought which had obsessed van Gogh for at least six months. He made a sketch, a lithograph, and two finished paintings of which this is the second version.

'I have tried to make it clear how those people, eating their potatoes under the lamplight, have dug the earth with those very hands they put in the dish, and so it speaks of manual labour, and how they have honestly earned their food.

'I have wanted to give the impression of quite a different way of living than that of us civilized people. Therefore I am not at all anxious for everyone to like it or to admire it at once.

'All winter long I have had in hand the thread of this tissue, and have searched for the definite pattern, and though it has become a tissue of a rough and coarse aspect, nevertheless the threads have been selected carefully and according to certain rules. And it might prove to be a real *peasant picture*. *I know it is.* But he who prefers to see the peasants in their Sunday best, may do as he likes: I for my part am convinced I get better results by painting them in their roughness, than by giving them a conventional charm.

'I think a peasant girl is more beautiful than a lady, in her dusty and patched blue petticoat and bodice, which get the most delicate hues from the weather, wind and sun. But if she puts on a lady's dress she loses her typical charm. A peasant in his fustian clothes in the fields is more typical than when he goes to church on Sunday in a kind of dress coat.

'In the same way it would be wrong, I think, to give a peasant picture a certain conventional smoothness. If a peasant picture smells of bacon, smoke, potato-steam, all right, that's not unhealthy; if a stable smells of dung, all right, that belongs to a stable; if the field has an odour of ripe corn or potatoes or of guano or manure, that's healthy, especially for people from the city.' LT. II. 404.

'While doing so, I thought how perfectly exact is that saying about the peasants of Millet: *Ses paysans semblent peints avec la terre qu'ils ensemencent.* A saying of which I am constantly, involuntarily reminded, when I see them at work, outdoors as well as indoors.' LT. II. 405.

'In the way of criticism I myself could point out things which probably will escape most of the critics.

'But the reason why I send it with a certain confidence is that, in contrast to many other pictures, there is a rusticity, and a certain animation in it. And so, though painted in a different style, in another century than the old Dutch masters, Ostade, for instance, yet it comes also from the heart of the peasant's life, and is original.

'When I see, for instance, in the Salon number so many pictures, which as to technique are faultlessly drawn and painted if you like, then many of them yet bore me terribly, because they give me neither food for the heart nor the mind, because they are apparently made without a certain passion. And there is some passion in what I send you.

'I have loved to make it, and I have worked at it with a certain animation.

'It has not bored me, perhaps for that reason it will not bore others. Because I believe this, I send it you.' LT, II, 406.

'And now with reference to the picture on my *Potato-Eaters*, of which you saw the lithograph; it is a subject I tried to paint because I was carried away by the effect of the light in that murky hut. The whole tone was so low that the light colours smeared on white paper would look like blotches of ink. On canvas they come out lighter because of the other forces standing out against it; for example the Prussian blue, which I put on without mixing it at all. My own criticism is that I paid so much attention to this that I lost sight of the proportions of the torsos. I did the heads and hands very carefully, and as they were the most important and the rest of the picture practically was in the dark (so that the effect is entirely different from that of the lithograph), I am the more to be excused for having painted it as I did. Anyhow the real picture *differs very much* from the drawing of the rough sketch, which I still have, and which was made in the evening by lamplight in the hut, or rather, the lithograph was.' LR: 58.

7. THE OLD TOWER AT NUENEN Nuenen, May 1885 F84, H94 Oil on canvas, 24½ by 30½ in. Signed bottom right: VINCENT
Lent by Ir. V. W. van Gogh.

'The old tower will be pulled down next week! The spire has gone already. I am working at a picture of it.' LT. II. 408.

'I wanted to express how those ruins show that *for ages* the peasants have been laid to rest in the very fields which they dug up when alive—I wanted to say what a simple thing death and burial is, just as simple as the falling of an autumn leaf—just a bit of earth dug up—a wooden cross. The fields around—they form there, where the grass of the churchyard ends, beyond the little wall, a last line against the horizon—like the horizon of the sea.

'And now those ruins tell me how a faith and a religion mouldered away—strongly founded though they were, but how the life and death of the peasants remain for ever the same, budding and fading regularly, like the grass and the flowers growing there in that churchyard ground.' LT. II. 411.

8. HERRINGS Nuenen, September-October 1885 F203, H214 Oil on canvas, 18 by 14½ in. Signed top left: VINCENT *Lent by the Kröller-Müller Museum.*

9. STILL-LIFE WITH THE BIBLE Nuenen, October 1885 F117, H121 Oil on canvas, 25½ by 30½ in. Signed bottom left: VINCENT
Lent by Ir. V. W. van Gogh.

'In answer to your description of the study by Manet, I send you a still-life of an open—so a broken white—Bible bound in leather, against a black background, with yellow brown foreground, with a touch of citron yellow.

'I painted that in *one rush*, on one day.

'This to show you that when I say that I have perhaps not plodded quite in vain, I dare say this, because at present it comes quite easily to me to paint a given subject unhesitatingly; whatever its form or colour may be.' LT. II. 429.

10. THE PARSONAGE AT NUENEN Nuenen, October-November 1885 F182, H199 Oil on canvas, 12½ by 16½ in. *Lent by Ir. V. W. van Gogh.*

The house of his parents where he lived and worked for nearly two years, 1883-5.

11. SELF-PORTRAIT Antwerp, November 1885 - February 1886 F180, H188 Oil on canvas, 18 by 14½ in. Signed top left: VINCENT
Lent by Ir. V. W. van Gogh.

This portrait was formerly assigned to the Nuenen period. But on the basis of style and colouring the later date seems preferable.

12. NUDE STUDY: LITTLE GIRL SEATED (Plate 13a) Antwerp, 1885 F215, H247 Oil on canvas, 10½ by 8½ in. *Lent by Ir. V. W. van Gogh.*

A sheet of studies for this picture is also exhibited (No. 130). The present dating is not definitive. Possibly this picture was painted soon after Van Gogh's arrival in Paris.

Paris Period

13. MOULIN DE LA GALETTE (Plate 7) Paris, 1886 F227, H267 Oil on canvas, 14½ by 17½ in. *Lent by the Kröller-Müller Museum.*

This view of the famous mill, situated on the heights of Montmartre and near the rue Girardon, was painted three times by Vincent. It also appears in several other of his pictures (see No. 20).

- 13a. THE OUTSKIRTS OF PARIS Paris, 1886 F264, H256 Oil on canvas, $18\frac{1}{2}$ by $21\frac{1}{2}$ in. *Lent by the Earl of Sandwich.*
14. BOOTS Paris, 1886-87 F255, H248 Oil on pasteboard, $14\frac{3}{8}$ by $17\frac{3}{4}$ in. Signed top left: VINCENT *Lent by Ir. V. W. van Gogh.*
15. ROSES (Plate 16) Paris, 1886 F249, H288 Oil on canvas, 23 by $27\frac{3}{4}$ in. Signed bottom right: VINCENT *Lent by the Kröller-Müller Museum*
16. A CORNFIELD WITH A BIRD (Plate 24a) Paris, 1887 F310, H360 Oil on canvas, $21\frac{1}{8}$ by $25\frac{1}{8}$ in. *Lent by Ir. V. W. van Gogh.*
17. THE PARK AT ASNIÈRES (Plate 15a) Paris, Summer 1887 F314, H368 Oil on canvas, $29\frac{1}{2}$ by $44\frac{1}{2}$ in. *Lent by Ir. V. W. van Gogh.*
Asnières is a suburb to the north of Paris. Vincent used to go and paint there during the summer of 1887 with Emile Bernard, whose parents had given him a studio. Seurat's famous picture 'Une Baignade' (Tate Gallery) was painted from sketches made at Asnières in 1883.
18. OUTSIDE A RESTAURANT AT ASNIÈRES Paris, Summer 1887 F321, H365 Oil on canvas, $7\frac{1}{2}$ by $10\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*
19. INTERIOR OF A RESTAURANT Paris, Summer 1887 F342, H369 Oil on canvas, $17\frac{1}{2}$ by $21\frac{1}{8}$ in. *Lent by the Kröller-Müller Museum.*
20. VIEW FROM MONTMARTRE: THE ENVIRONS OF PARIS Paris, Summer 1887 F316, H364 Oil on canvas, $31\frac{1}{2}$ by $39\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*
21. VIEW OF THE BUTTE, MONTMARTRE Paris, 1887 F346, H265 Oil on canvas, $13\frac{3}{4}$ by 25 in. Signed bottom left: VINCENT *Lent by Ir. V. W. van Gogh.*
22. BUNCH OF FLOWERS (Plate 17) Paris, 1887 F323, H328 Oil on canvas, 23 by $13\frac{3}{4}$ in. *Lent by the Kröller-Müller Museum.*

23. STILL LIFE WITH A PLASTER STATUETTE (Plate 12) Paris, Winter 1887 F360, H237 Oil on canvas, 21 $\frac{1}{8}$ by 17 $\frac{5}{8}$ Lent by the Kröller-Müller Museum.

Vincent painted several studies of plaster statuettes shortly after his arrival in Paris. The subject of F216(i) is apparently the same plaster cast as in this picture, which must have been painted more than a year later.

24. STILL LIFE: DECANTER AND LEMONS Paris, 1887 F340, H307 Oil on canvas, 18 by 14 $\frac{1}{4}$ in. Signed and dated bottom right: VINCENT '87 Lent by Ir. V. W. van Gogh.

25. WOMAN BESIDE A CRADLE Paris, Spring 1887 F369, H318 Oil on canvas, 23 $\frac{1}{4}$ by 18 in. Lent by Ir. V. W. van Gogh.

26. PORTRAIT OF ALEXANDER REID ESQ. Paris, 1886/7 F343, H401 Oil on pasteboard, 16 by 12 $\frac{7}{8}$ in. Signed bottom right: VINCENT Lent by J. A. McNeill Reid, Esq.

Once called (by de la Faille) a self-portrait, this is in fact a portrait of Alexander Reid. Reid and Vincent met at Cormon's studio in Paris in the spring of 1886. At this time Reid, who later became an art dealer in Glasgow, was in Paris learning the trade with the firm of Goupil (by whom Theo van Gogh was employed) and also studying painting.

27. WOMAN IN THE CAFÉ DU TAMBOURIN (Plate 11) Paris, Spring 1887 F370, H299 Oil on canvas, 21 $\frac{1}{4}$ by 18 $\frac{1}{4}$ in. Lent by Ir. V. W. van Gogh.

The café referred to is the Café Tambourin in the Avenue de Clichy, owned by an artist's model, Agostina Segatori. Vincent, having made friends with the *patronne*, arranged for the exhibition there of pictures by himself, Anquetin, Lautrec and Bernard. He also painted some decorations for the café, which it seems (see LT. III. 461 and 462) they refused to give back to him when the concern went bankrupt. Emile Bernard adds that, as far as the exhibition was concerned, Vincent, having had a row with the *patronne*, arrived one day with a handcart and removed all the pictures to his studio in the Rue Lepic.

28. SELF-PORTRAIT (Plate 1) Paris, 1887 F344, H pl. vii Oil on canvas, 17 $\frac{1}{8}$ by 14 $\frac{1}{8}$ in. Lent by Ir. V. W. van Gogh.

29. JAPONAISERIE. ('THE BRIDGE' AFTER HIROSHIGE)
(Plate 10) Paris, 1887 F372, H233 Oil on canvas, 28½ by 21½ in.
Lent by Ir. V. W. van Gogh.

Vincent, like many of his contemporaries, was profoundly influenced by Japanese prints, which had become a cult in Paris through the discovery of them by the brothers de Goncourt, Whistler, Degas and others. In addition to deliberate copies, van Gogh sometimes incorporates them in the backgrounds of his pictures, notably in the portrait of Père Tanguy (Musée Rodin) and in the 'Self-portrait with a mutilated ear' (No. 64). Vincent and Theo owned a collection of several hundred Japanese prints which Vincent would sometimes exchange with artist friends, and some of them were used to decorate the walls of his room in Arles.

'Come now, isn't it almost an actual religion which these simple Japanese teach us, who live in nature as if they themselves were flowers.

'And you cannot study Japanese art, it seems to me, without becoming much gayier and happier, and we must return to nature in spite of our education and our work in a world of convention. . . .

'I envy the Japanese the extreme clearness which everything has in their work. It never is wearisome, and never seems to be done too hurriedly. Their work is as simple as breathing, and they do a figure in a few sure strokes with the same ease as if it were as simple as buttoning your coat.

'Oh! I must manage some day to do a figure in a few strokes. That will keep me busy all the winter. Once I can do that, I shall be able to do people walking in the boulevards, the street, and heaps of new subjects.' LT. III. 542.

30. SUNFLOWERS (Plate 26a) Paris, 1888(?) F452, H280 Oil on canvas, 23 by 38½ in. *Lent by the Kröller-Müller Museum.*

This picture was assigned by de la Faille to the Arles period on the evidence of Letter 526, but this cannot be substantiated and it is more likely that it was painted in Paris.

31. THE ARTIST AT HIS EASEL (Plate 14) Paris (?), 1888 F522, H425 Oil on canvas, 25½ by 19½ in. Signed bottom right and dated: VINCENT '88 *Lent by Ir. V. W. van Gogh.*

Usually assigned to the Arles period, but it is more likely that it was painted in Paris.

Arles Period

32. FRENCH NOVELS Arles, Spring 1888 F358, H230 Canvas, 28½ by 36½ in. *Lent by Ir. V. W. van Gogh.*

Hitherto this picture has been assigned to the Paris period, but it is closer in style to the painting of F393 and is likely, therefore, to have been painted in Arles rather than in Paris.

33. ALMOND BLOSSOM IN A GLASS Arles, February 1888
F392, H427 Oil on canvas, $9\frac{3}{8}$ by $7\frac{1}{2}$ in. Signed top left: VINCENT
Lent by Ir. V. W. van Gogh.

'Down here it is freezing hard and in the country the snow is still lying. I have a study of a landscape in white with the town in the background. Then two little studies of a branch of almond already in flower in spite of it.' LT. III. 466.

34. THE DRAWBRIDGE (Plate 24b) Arles, March 1888 F400,
H436 Oil on canvas, $22\frac{7}{8}$ by $28\frac{1}{2}$ in. Signed bottom left: VINCENT
Lent by Ir. V. W. van Gogh.

'At the head of this letter you will find a rough sketch of a subject of which I hope to make something: sailors returning with their sweethearts to the town, whose strange drawbridge stands out in silhouette against an enormous yellow sun. I have another version of the same subject with a group of washerwomen.' LB. ii. (Sketch reproduced in LB. pl. 3.)

'Wind and rain these last few days. I've worked at home on the study of which I made a sketch in Bernard's letter. I want to manage to get colours into it like stained glass windows and a good bold design.' LT. III. 470.

'I've been worried by the sunset with figures and a bridge that I spoke of to Bernard. The bad weather prevented me working on the spot and I've completely ruined it trying to complete it at home. However, I began again at once, the same subject on another canvas, but as the weather was quite different, in grey tones and without figures.' LT. III. 471.

35. THE DRAWBRIDGE WITH A GROUP OF WASHERWOMEN
(Plate 48a) Arles, March 1888 F397, H435 Oil on canvas, $21\frac{1}{4}$ by
 $25\frac{1}{4}$ in. Signed bottom left: VINCENT *Lent by the Kröller-Müller Museum.*

Vincent wished to give this picture to Monsieur Teersteege, a member of the firm of Goupil, and sent it to him through Theo in May 1888; but he was so pleased with it that he made a replica for Theo himself (F571) which he sent at the same time (LT. III. 486), considering it the better of the two.

'As for the work, I brought back a canvas of 15 today. It is a drawbridge with a little cart going over it, outlined against a blue sky—the river blue as well, the banks orange coloured with green grass and a group of washerwomen in smocks and many coloured caps.' LT. III. 469.

'It is the drawbridge with the little yellow cart and the group of women washing, a study in which the ground is bright orange, the grass bright green and the sky and water blue.

'It only needs a frame specially designed for it in royal blue and gold, the mount blue, the outside moulding gold, if necessary the frame could be in blue plush, but it would be better painted.' LT. III. 473.

36. ORCHARD IN BLOSSOM Arles, April 1888 F403, H432
Oil on canvas, 28½ by 18 in. Signed bottom left: VINCENT *Lent by Ir. V. W. van Gogh.*

37. ORCHARD IN BLOSSOM Arles, April 1888 F404, H pl. viii
Oil on canvas, 31½ by 23½ in. *Lent by Ir. V. W. van Gogh.*

38. ORCHARD IN BLOSSOM Arles, April 1888 F555, H578
Oil on canvas, 25½ by 31½ in. Signed bottom right: VINCENT *Lent by Ir. V. W. van Gogh.*

In April 1888 Van Gogh painted no less than fifteen pictures of orchards in blossom. He had in mind a complete decorative scheme, in which the three pictures here exhibited side by side formed a trilogy. In the letter quoted he made a sketch for Theo to show how they should hang.

'You see by the three squares on the other side that the three orchards make a series, more or less. I have also just now a little pear tree, perpendicular, between two canvases horizontal. That will make six canvases of orchards in bloom. I try now every day to touch them up and make them hang together.

'I dare to hope for three more, matching in the same way, but so far they have got no further than embryos or foetus.

'I would so like to do this series of nine canvases. You see we may consider the nine canvases of this year as the first design for a final scheme of decoration a great deal bigger (it would consist of canvases of 25 and 12) which would be carried out on just the same lines, next year at the same season.' LT. III. 477.

39. ORCHARD IN BLOSSOM: 'SOUVENIR DE MAUVE' (Plate 25)
Arles, April 1888 F394, H431 Oil on canvas, 28 by 22½ in. Signed bottom left: 'SOUVENIR DE MAUVE, VINCENT' *Lent by the Kröller-Müller Museum.*

Anton Mauve (1858-88) was a Dutch painter, in style like Millet, cousin of van Gogh through his mother, and one of van Gogh's teachers at The Hague in 1882. It was Mauve who caused van Gogh to throw the plaster casts into the coal-bin exclaiming: 'Man do not speak to me again about plaster, for I cannot stand it.' Despite this incident, however, Vincent never lost his admiration for Mauve as an artist and when the latter died he painted for his widow the picture 'Souvenir de Mauve'.

As is shown by the following quotations No. 36 is another version of this picture

'I have been working on a canvas of 20 in the open air in an orchard, lilac ploughland, a reed fence, two rose-coloured peach trees, against a sky of glorious blue and white. Probably the best landscape I have done. I had just brought it home when I received from our sister a Dutch notice in memory of Mauve, with his portrait (very good the portrait), the text, poor and nothing in it, a pretty

watercolour. Something—I don't know what—took hold of me and brought a lump to my throat, and I wrote on my picture:

SOUVENIR OF MAUVE
VINCENT AND THEO

and if you agree, we two will send it, such as it is, to Mme Mauve. I chose the best study I've painted here on purpose, I don't know what they will say of it at home, but that does not matter to us; it seemed to me that everything in memory of Mauve must be at once tender and gay, and not a study in any graver key.

"O never think the dead are dead,
So long as there are men alive,
The dead will live, the dead will live."

'That is how I feel it. Nothing sadder than that.' LT. III. 472.

'Mauve's death was a terrible blow to me. You will see that the rose-coloured peach trees were painted with a sort of passion.' LT. III. 474.

40. STILL LIFE WITH LEMONS (Plate 19) Arles, May 1888
F384, H598 Oil on canvas, 20 $\frac{3}{4}$ by 24 $\frac{1}{2}$ in. *Lent by the Kröller-Müller Museum.*

Attributed to the Paris period by de la Faille; but the style of the painting and the reference in the letter to Bernard suggest a later date.

'Then I have another still-life: lemons in a basket against a yellow background.' LB. v.

41. VIEW OF ARLES Arles, May 1888 F409, H442 Oil on canvas
21 $\frac{1}{8}$ by 25 $\frac{1}{2}$ in. *Lent by Ir. V. W. van Gogh.*

'I have done two new studies now like this. You have a drawing of one of them already, a farm by the high road among cornfields. A meadow full of very yellow buttercups, a ditch with irises, green leaves and purple flowers, the town in the background, some grey willows, and a strip of blue sky.

'If the meadow is not cut, I should like to do this study again, for the idea was very beautiful, and I had difficulty to get the composition. A little town in the midst of a countryside all flowered over with yellow and purple; just—can't you see it—a Japanese dream.' LT. III. 487.

'Then a view of Arles. Of the town itself only a few red roofs and a tower are visible, the rest is hidden behind the green foliage of fig trees away in the background: a narrow strip of blue sky is above. The town is surrounded by huge meadows abounding in buttercups—a sea of yellow: right in the foreground a ditch filled with violet irises cuts through these meadows. The grass was cut whilst I was painting. So that it's only a study and not the finished picture I had the intention of making. But what a subject, eh? That sea of gold with a band of purple irises, and in the background the enchanting little town with its pretty women!' LB. v.

A sketch included in this letter to Theo is reproduced in the illustrated supplement to this catalogue, plate 36a.

42. VIEW OF SAINTES-MARIES-DE-LA-MER (Plate 20) Arles period, June 1888 F416, H456 Oil on canvas, 25 $\frac{3}{8}$ by 21 $\frac{1}{4}$ in. *Lent by the Kröller-Müller Museum.*

Saintes-Maries-de-la-Mer, a village on the Mediterranean coast 25 miles due south of Arles. It derives its name from the 'Three Marys'; i.e. Mary, wife of Cleophas and sister of the Virgin; Mary Salome, mother of the Apostles James and John; and Mary Magdalen. According to the legend they landed there in A.D. 45 with Martha, Lazarus and Maximin and converted Provence to Christianity. A chapel over the apse of the church contains the relics of the first two Marys, and in the crypt are the remains of their black servant, Sarah. The relics of St Sarah are an object of special devotion on the part of the gypsies and enormous gypsy pilgrimages to this shrine take place each year on May 24th-25th and October 22nd.

43. SAILING BOATS AT SAINTES-MARIES-DE-LA-MER (Plate 48a) Arles period, June 1888 F413, H451 Oil on canvas, 25 $\frac{1}{8}$ by 31 $\frac{1}{2}$ in. Signed centre foreground: VINCENT *Lent by Ir. V. W. van Gogh.*

A drawing was included with LT. III. 500, quoted below, and is reproduced in LB, pl. 13. In addition there exists another drawing (F1428) and a watercolour (F1429).

'At last I have seen the Mediterranean, which probably you will cross before I do. I have spent a week at Saintes-Maries, and to get there drove in a diligence across the Camargue with its vineyards, moors, flat stretches of land as in Holland. There, at Saintes-Maries, there were some girls reminiscent of Cimabue or Giotto, slender, erect, a little sad and mystic. On the beach, quite flat and sandy, there are little boats, green, red and blue, so pretty in form and colour that one is reminded of flowers. One man alone can manage them, they don't venture far out. When there is no wind they're off, but back they come if there's even a little too much.' LB. vi.

'Now that I have seen the sea here, I am absolutely convinced of the importance of staying in the Midi, and of absolutely piling on, exaggerating the colour—Africa not so far away. I am sending you by the same post the drawings of Stes Maries. Just when I was going to start in the morning, very early, I made the drawing of the boats, and I have the picture from it in hand, a canvas of 30 with more sea and sky on the right.

'It was before the boats cleared off, I had watched it all the other mornings, but as they leave very early I hadn't time to do it.' LT. III. 500.

44. A ZOUAVE BUGLER (Plate 22) Arles, June 1888 F423, H449. Oil on canvas, 25 $\frac{3}{8}$ by 21 $\frac{1}{8}$ *Lent by Ir. V. W. van Gogh.*

The sitter is sometimes wrongly called Milliet, an officer in the Zouaves whose portrait is exhibited (No. 52). A drawing (not in de la Faille) for

this picture is reproduced in the *Burlington Magazine*, Vol. LXXIII, No. 426, September 1938. There is also a similar watercolour (F1482) which Vincent gave to Bernard.

'I have a model at last—a Zouave—a lad with a small face, with the neck of a bull, and the eye of a tiger, and I began with one portrait, and began again with another; the half length I did of him was fearfully hard, in a blue uniform, the blue of enamelled saucepans, with braid of a faded reddish orange, and two pale lemon stars on his breast, an ordinary blue, and very hard to do. That bronzed, feline head of his with the reddish cap, against a green door and the orange bricks of a wall. So it's a savage combination of incongruous tones, not easy to manage. The study I made of it seems to me very harsh, but all the same I should like to be working on common, even loud portraits like this. It teaches me something and that above all is what I want of my work. The second portrait will be full length, standing against a white wall.' LT. III. 501.

45. HAYSTACKS IN PROVENCE (Plate 21) Arles, June 1888
F425, H447 Oil on canvas, 28½ by 36 in. Signed bottom right:
VINCENT *Lent by the Kröller-Müller Museum.*

46. HARVEST IN THE CRAU NEAR ARLES (Plate 35) Arles,
June–July 1888 F412, H Pl. x Oil on canvas, 28½ by 36 in. Signed
bottom left: VINCENT *Lent by Ir. V. W. van Gogh.*

The view is towards the ruins of the Abbey of Montmajour, which can be seen on a hill in the left background. See also No. 152.

'I keep on finding very beautiful and interesting subjects here, and in spite of the worry of the expense, I think that there is a better chance in the South than in the North.

'If you saw the Camargue and many other places, you would be surprised, just as I was, to find that they are exactly in the style of Ruysdael.

'I have a new subject in hand, fields green and yellow as far as the eye can reach. I have already drawn it twice and am beginning it again as a painting; it is exactly like a Solomon Konink, you know—the pupil of Rembrandt, who painted vast level plains. Or it is like Michel, or like Jules Dupré, but anyway it is very different from the gardens of roses. It is true that I have only been through one part of Provence, and that in the other there is the kind of scenery that you get for instance in Claude Monet.' LT. III. 496.

'I am working on a landscape with cornfields, which I think as well of as, say, the white orchard; it is in the style of the two landscapes of the Butte Montmartre, which were at the Indépendants, but I think it has more solidity and rather more style.' LT. III. 497.

'Today another day of real hard work. I wonder what you would say to my new canvases. You won't find a trace of the timid conscientious brush-strokes of Cézanne. But as, at the moment, I'm painting the same landscape, the Crau and the Camargue, although a slightly different part of it, there may well be a certain similarity in colour. I don't know. Involuntarily I have thought of

Cézanne from time to time, particularly at moments when I have realized how clumsy—permit me the word clumsy—is his touch in certain studies. But as half the time I am faced with the same difficulty I can understand why Cézanne's touch is sometimes so very sure and sometimes so clumsy.' LB. ix.

47. **SUNFLOWERS** Arles, August 1888 F458, H471 Oil on canvas, $37\frac{3}{8}$ by $28\frac{1}{2}$ in. Signed on the vase: VINCENT *Lent by Ir. V. W. van Gogh.*

'I am now at the fourth picture of sunflowers. This fourth is a bunch of 14 flowers, against a yellow background, like a still life of quinces and lemons I did some time ago.' LT. III. 527.

48. **SUNFLOWERS** (Plate 27) Arles, August 1888 F454, H467 Oil on canvas, $36\frac{1}{2}$ by $28\frac{1}{2}$ in. Signed on the vase: VINCENT *Lent by the Tate Gallery.*

'I am thinking of decorating my studio with half-a-dozen pictures of *Sunflowers*: a decoration in which chrome yellow, crude or broken, shall blaze forth against various backgrounds of *blue*, ranging from the very palest emerald up to *royal blue*, and framed with thin strips of wood painted orange.

'The sort of effect of Gothic stained glass windows.' LB. xv.

49. **PORTRAIT OF A GIRL ON A PINK BACKGROUND** (Plate 55) Arles, August 1888 F518, H539 Oil on canvas, $19\frac{1}{2}$ by $19\frac{1}{4}$ in. *Lent by the Kröller-Müller Museum.*

'I saw another very quiet and lovely thing the other day, a girl with a coffee-tinted skin if I remember rightly, ash blond hair, grey eyes, a print bodice of pale rose under which you could see the breasts, shapely, firm and small. This against the emerald leaves of some fig trees. A woman as simple as the fields, every line of her virgin.

'It isn't altogether impossible that I shall get her to pose in the open air, . . . The girl's coffee tinted complexion was darker than the rose of her bodice.' LT. III. 521.

'Unfortunately I am afraid that the little Arlésienne will not turn up for the rest of the picture. As a matter of fact she asked me for all the money I had promised her for posing, in advance, last time she came, and as I made no objection to that, she has made off and I have not seen her again. But someday or other she is bound to come back; it would be rather too thick if she failed me altogether.' LT. III. 529.

50. **THE CEDAR WALK** Arles, September 1888 F470, H498 Oil on canvas, $28\frac{1}{2}$ by 36 in. *Lent by the Kröller-Müller Museum.*

'Since seven-o'clock this morning I have been sitting in front of something which after all is no great matter, a clipped round bush of cedar or cypress growing amid grass. You already know this clipped bush, because you have had a study of the garden. Enclosed also a sketch of my canvas, again a 30 square.

'The bush is green, touched a little with bronze and variegated. The grass is bright bright green, malachite touched with lemon, and the sky is bright bright blue.

'The row of bushes in the background are all oleanders, raving mad; the blasted things are flowering so riotously they may well get locomotor ataxia. They are loaded with fresh flowers and heaps of faded flowers as well, and their green is continually renewing itself in fresh, strong jets, apparently inexhaustibly.

'A funereal cypress stands above them, and some small figures are sauntering along a rose-coloured path.

'This makes a companion to another 30 canvas of the same place, only from a totally different point of view, in which the whole garden is in quite different greens, under a sky of pale lemon.

'But isn't it true that this garden has a fantastic character that makes you quite able to imagine the poets of the Renaissance, Dante, Petrarch, Boccaccio, strolling among these bushes over the flowery grass.' LT. III. 541.

51. THE CAFE AT NIGHT (Plate 28) Arles, September 1888 F467, H493 Oil on canvas, 31½ by 24½ in. *Lent by the Kröller-Müller Museum.*

'The second represents the outside of a café, with the terrace lit up by a big gas lamp in the blue night, and a corner of starry blue sky. . . . The problem of painting night scenes and effects on the spot and actually by night, interests me enormously.' LT. III. 537.

52. THE ZOUAVE OFFICER MILLIET (Plate 41) Arles, September 1888 F473, H499 Oil on canvas, 23½ by 19½ in. *Lent by the Kröller-Müller Museum.*

'I have got to know here a second lieutenant of the Zouaves called Milliet. I give him drawing lessons—with my perspective frame—and, by Jove, I've seen many worse than the drawings he's beginning to produce. He's keen to learn, has been to Tonkin, etc. . . . He's off to Africa in October. If you were in the Zouaves he'd take you with him, and would guarantee you a relatively large amount of freedom in exchange for your help with his artistic problems.' LB. vii.

'One day now I am going to do the portrait of that second Lieutenant of the Zouaves I told you about, he will be leaving soon for Africa.' LB. xvi.

'If he posed better he would give me great pleasure, and he would have a more distinctive portrait than I can manage now though the subject is good—the flat pale tints of his face, the red soldier's cap against an emerald background. Oh, how I do wish you were seeing all that I am seeing these days.' LT. III. 541.

53. PORTRAIT OF THE BELGIAN ARTIST BOCH (Plate 54) Arles, September 1888 F462, H490 Oil on canvas, 23½ by 17½ in. *Lent by the Musée du Louvre, Paris.*

The sitter was a Belgian artist whom van Gogh met at Arles in the summer of 1888. He was a member of the society *Les XX* in Brussels and

was responsible for the inclusion of Vincent's work in the society's exhibition of March 1890. See note on page 49.

'I should like to paint the portrait of an artist friend, a man who dreams great dreams, who works as a nightingale sings, because it is his nature. He'll be a fair man. I want to put into the picture my appreciation, the love that I have for him. So I paint him as he is, as faithfully as I can, to begin with.

'But the picture is not finished yet. To finish it I am now going to be the arbitrary colourist. I exaggerate the fairness of the hair, I come even to orange tones, chromes and pale lemon yellow.

'Beyond the head, instead of painting the ordinary wall of the mean room, I paint infinity, a plain background of the richest, intensest blue that I can contrive, and by this simple combination of the bright head against the rich blue background, I get a mysterious effect, like a star in the depths of an azure sky.' LT. III. 520.

'I spent yesterday with the Belgian, who also has a sister among the "vingtistes" . . . You will soon see him, this young man with the look of Dante, because he is going to Paris, and if you put him up—if the room is free—you will be doing him a good turn; he is very distinguished in appearance, and will become so, I think, in his painting. . . .

'Well, thanks to him, I have at last a first sketch of that picture of which I have dreamt of for so long—the poet. He posed for me. His fine head with that keen gaze stands out in my portrait against a starry sky of deep ultramarine; for clothes, a short yellow coat, a collar of unbleached linen, and spotted tie. He gave me two sittings in one day.' LT. III. 531.

54. VINCENT'S HOUSE AT ARLES (Plate 23b) September 1888
F464, H489 Oil on canvas, 29½ by 38 in. *Lent by Ir. V. W. van Gogh.*

The so-called 'Yellow House' on the Place Lamartine in which he rented four rooms in May 1888. Through lack of money he could not furnish and decorate it until the late summer: see also drawing No. 141.

'Also a stretch of a canvas of 30 representing the house and its surroundings in sulphur-coloured sunshine, under a sky of pure cobalt. The subject is frightfully difficult: but that is just why I want to conquer it. It's terrific, these houses, yellow in the sun, and the incomparable freshness of the blue. And all the ground is yellow too. I shall send you a better drawing than this rough sketch out of my head later on. The house on the left is pink with violet shutters, I mean the one in the shadow of the tree.

'That is the restaurant where I go for dinner every day. My friend the postman lives at the end of the road to the left between two railway bridges. The night café I painted is not in the picture, it is to the left of the restaurant.' LT. III. 543.

55. THE VINEYARD (Plate 32b) Arles, September 1888 F475, H501
Oil on canvas, 27½ by 35½ in. *Lent by the Kröller-Müller Museum.*

Vincent thought of this as a companion picture to No. 50.

'Oh, my study of vineyards, I have worked like a slave over it, but I have got again a canvas of 30 square, and again for the decoration of the house. . . .

'The "Vines" I have just painted are green, purple and yellow, with violet bunches and branches of black and orange.

'On the horizon are some grey willows, and the wine-press a long, long way off, with a red roof, and the lilac silhouette of the distant town.

'In the vineyard there are little figures of women with red parasols, and other little figures of the men working at the vintage with their cart.

'Above there is a blue sky, and a foreground of grey gravel. This is a companion picture to the garden with the clipped bush and the oleanders.' LT. III. 544.

56. THE SOWER Arles, October 1888 F451, H480 Oil on canvas, 12 $\frac{3}{4}$ by 16 in. *Lent by Ir. V. W. van Gogh.*

Another version of this painting exists (F450).

57. LES ALYSCAMPS, ARLES (Plate 30b) Arles, November 1888 F486, H513 Oil on canvas, 27 $\frac{1}{2}$ by 36 in. *Lent by the Kröller-Müller Museum.*

The first canvas referred to below is F487; the second is exhibited here. It was one of the first paintings done after Gauguin's arrival in Arles. Les Alyscamps (so-called from the Latin *Elysii Campi*) was a cemetery ranging on either side of a long walk and was in use from Roman times till the Renaissance, when the sarcophagi were freely plundered and the stones used for other buildings. It is still the favourite promenade of the inhabitants of Arles. Gauguin's picture of Les Alyscamps, painted at the same time, is now in the Musée de l'Impressionisme, Paris.

'I think you will like the fall of the leaf that I have done. It is some poplar trunks in lilac cut by the frame where the leaves begin.

'These tree trunks are lined like pillars along an avenue where right and left there are rows of old Roman tombs of a blue lilac. And then the soil is covered, as with a carpet, by a thick layer of yellow and orange fallen leaves. And they are still falling like flakes of snow.

'And in the avenue little black figures of lovers. The upper part of the picture is a bright green meadow, and no sky or almost none.

'The second canvas is the same avenue but with an old fellow and a woman as fat and round as a ball.' LT. III. 559.

58. PORTRAIT OF ARMAND ROULIN (Plate 29) Arles, November 1888 F493, H518 Oil on canvas, 25 by 21 in. *Lent by Mr D. G. van Beuningen.*

The eldest son of the postman Roulin (see No. 66) and his wife (see No. 67); brother of Marcel (see No. 59). He was painted twice by van Gogh, the second picture (F492) being in the Museum Folkwang, Essen.

59. THE BABY (MARCEL ROULIN) Arles, November 1888
F441, H476 Oil on canvas, 14 by 9½ in. *Lent by Ir. V. W. van Gogh.*

There are two other versions of this portrait (F440 and F441 *bis*).

60. THE CHAIR AND THE PIPE (Plate 39) Arles, December 1888-
January 1889 F498, H521 Oil on canvas, 36½ by 29 in. Signed left
centre: VINCENT *Lent by the Tate Gallery.*

This picture was reworked in Jan. 1889 (see quotation LT. III. 571,
below).

61. GAUGUIN'S CHAIR (Plate 38) Arles, December 1888 F499,
H522 Oil on canvas, 35½ by 28½ in. *Lent by Ir. V. W. van Gogh.*

'Meanwhile, I can at all events tell you that the last two studies are odd enough
'Canvases of 30, wooden rush-bottomed chair all yellow on red tiles against a
wall (daytime).

'Then Gauguin's armchair, red and green night effect, walls and floor red and
green again. On the seat two novels and a candle, on thin canvas with thick pâte.'
LT. III. 563.

'I should like de Haan to see a study of mine of a lighted candle and two novels
(one yellow, the other pink) lying on an empty armchair (really Gauguin's
chair), a canvas of 30, in red and green. I have just been working again today at
its fellow, my own empty chair, a chair of white wood with a pipe and a tobacco
pouch. In these two studies as in others, I have tried for an effect of light by
means of clear colour; probably de Haan would understand exactly what I was
trying to get, if you read him what I have written.' LT. III. 571.

Meyer de Haan was a Dutchman, from Amsterdam, who like Gauguin
gave up a prosperous business for painting. Thrilled by an impressionist
exhibition, he went to London to see Camille Pissarro who gave him an
introduction to Gauguin. He generously supported Gauguin, who
painted his portrait, and through Gauguin and Theo he knew Vincent.
He worked with Gauguin at Le Pouldu in 1889.

62. PORTRAIT OF AN ACTOR Arles, Summer 1888 F533, H558
Oil on canvas, 24½ by 20½ in. *Lent by the Kröller-Müller Museum.*

63. STILL-LIFE: DRAWING-BOARD WITH ONIONS (Plate 26b)
Arles, January 1889 F604, H596 Oil on canvas, 19½ by 25 in. *Lent
by the Kröller-Müller Museum.*

The date of this picture can be established by the book on the table
which is Raspail's *Annuaire de la Santé*. One of the first pictures painted
after the catastrophe with Gauguin.

64. PORTRAIT OF THE ARTIST WITH A MUTILATED EAR (Plate 40) Arles, January 1889 F527, H547. Oil on canvas, 23 $\frac{3}{4}$ by 18 $\frac{1}{4}$ in. *Lent by the Courtauld Institute of Art.*

The temperaments of Van Gogh and Gauguin were irreconcilable. After two months spent together in Arles, Vincent in a moment of frenzy cut off his right ear. Another version, probably contemporary, is F529.

65. STILL-LIFE WITH LEMONS AND BLUE GLOVES Arles, January 1889 F502, H525 Oil on canvas, 18 $\frac{1}{4}$ by 24 $\frac{1}{4}$ in. Signed and dated bottom right: VINCENT, ARLES, '89 *Lent by Mr T. van Blaaderen.*

'I have just finished a new canvas which has almost what you would call chic, a wicker basket with lemons and oranges, a cypress branch and a pair of blue gloves. You have already seen some of these baskets of fruit of mine.' LT. III. 573.

66. THE POSTMAN ROULIN (Plate 49) Arles, February-March 1889 F439, H465 Oil on canvas, 24 $\frac{1}{2}$ by 20 $\frac{1}{4}$ in. *Lent by the Kröller-Müller Museum.*

The husband of the Berceuse (No. 67), father of Armand and Marcel (Nos. 58, 59) and one of Vincent's closest friends in Arles. Van Gogh painted him six times, the first sittings being in August 1888 (F432 and 434).

'I am now at work with another model, a postman in a blue uniform, trimmed with gold, a big bearded face, very like Socrates. A violent Republican like Tanguy. A man more interesting than most.' LT. III. 516.

'Roulin, though he is not quite old enough to be like a father to me, has all the same a silent gravity and tenderness for me like what an old soldier might have for a young one. All the time—but without a word—a something which seems to say, we do not know what will happen to us tomorrow, but whatever it may be, think of me. And it does one good when it comes from a man who is neither embittered, nor sad, nor perfect, nor happy, nor always irreproachably right. But such a good soul and so wise and so full of feeling and so trustful.' LT. III. 583.

67. THE BERCEUSE (MADAME ROULIN) (Plate 37) Arles, January-March 1889 F504, H528 Oil on canvas, 35 $\frac{1}{2}$ by 28 in. Inscribed lower right: LA BERCEUSE *Lent by the Kröller-Müller Museum.*

Vincent painted Madame Roulin five times; this is almost certainly the last of the series.

'I have just been saying to Gauguin about this picture that when he and I were talking about the Icelandic fishermen and of their mournful isolation, exposed to all dangers, alone on the sad sea, I have just been saying to Gauguin that following those intimate talks of ours, the idea came to me to paint such a picture that sailors, who are at once children and martyrs, seeing it in the cabin of their boat should feel the old sense of cradling come over them and remember their own lullabys.

'Now, if you please, it's like a chromolithograph from a cheap shop. A woman in green with orange hair stands out against a background of green with pink flowers. Now these discordant sharps of crude pink, crude orange and crude green are softened by flats of red and green.

'I picture to myself these same canvases between those of the sunflowers, which would thus form lamp brackets or candelabra beside them, the same size, and so the whole would be made up of 7 to 9 canvases.' LT. III. 574.

'And now for the fifth time I am taking up my portrait of the *Woman rocking a cradle*. And when you see it you will agree with me that it is nothing but a chromolithograph from the cheap shops, and again that it has not even the merit of being photographically correct in its proportions or anything whatever.

'But after all, I want to make such a picture as a sailor who could not paint would imagine to himself when away at sea he thinks of his wife ashore.' LT. III. 582.

Saint Rémy Period

68. THE GARDEN OF ST PAUL'S HOSPITAL AT ST RÉMY
St Rémy, May-June 1889 F734, H741 Canvas, 37 $\frac{3}{8}$ by 29 $\frac{1}{8}$ in. Signed
bottom right: VINCENT *Lent by the Kröller-Müller Museum.*

69. THE CYPRESSES (Plate 50) St Rémy, June 1889 F620, H617
Canvas, 36 by 27 $\frac{1}{4}$ in. *Lent by the Kröller-Müller Museum.*

This picture was given to M. Albert Aurier who had written an article, *Les isolés*, about Vincent's pictures in the *Mercure de France* of January 1890.

'Two studies of cypresses of that difficult bottle green shade. I have worked the foregrounds of them with thick layers of white lead, which gives firmness to the ground.

'The cypresses are always occupying my thoughts, I would like to make something of them like the canvases of the sunflowers, because it astonishes me that they have not yet been done as I see them.

'It is as beautiful in line and proportion as an Egyptian obelisk. And the green has a quality of such distinction.

'It is a splash of *black* in a sunny landscape, but it is one of the most interesting of the black notes, and the most difficult to strike exactly, that I can imagine.

'But then you must see them against the blue, *in* the blue rather. To paint nature here, as everywhere, you must be in it a long time.' LT. III. 596.

70. REAPER IN THE CORNFIELD St Rémy, June 1889. F618, H613 Canvas, 29 by 36 in. *Lent by Ir. V. W. van Gogh.*

71. THE ARTIST'S BEDROOM AT ARLES (Plate 33) St Rémy, September 1889 F482, H627 Oil on canvas, 28½ by 35½ in. *Lent by Ir. V. W. van Gogh.*

While Vincent was in the asylum at St Rémy, being unable to work out of doors he made copies of his earlier paintings and of lithographs and wood-engravings by Delacroix, Daumier, Doré and Millet (see Nos. 85, 86, 90).

The first version of this picture was painted in October 1888 (F484).

'This time it's just simply my bedroom, only here colour is to do everything, and giving by its simplification a grander style to things, is to be suggestive here of *rest* and sleep in general. In a word, to look at the picture ought to rest the brain or rather the imagination.

'The walls are pale violet. The ground is of red tiles. The wood of the bed and chairs is the yellow of fresh butter, the sheets and pillows very light greenish lemon. The coverlet scarlet. The window green. The toilet table orange, the basin blue. The doors lilac.

'And that is all—there is nothing in this room with closed shutters.

'The broad lines of the furniture again must express inviolable rest. Portraits on the walls, and a mirror and a towel and some clothes.

'The frame—as there is no white in the picture—will be white.' LT. III. 554.

'So I have gone over the canvas of my bedroom. That study is certainly one of the best—sooner or later it must be thoroughly recanvased. It was painted so quickly and has dried in such a way that the spirit evaporated at once, and so the painting is not at all firmly stuck to the canvas. That will be the case in other studies of mine too, which were painted very quickly and very thickly. Besides after some time this thin canvas perishes and cannot bear a lot of *pâte*.' LT. III. 604.

72. CORNFIELD AND CYPRESS (Plate 47) St Rémy, October 1889 F615, H611 Oil on canvas, 28½ by 36 in. *Lent by the Tate Gallery.*

73. OLIVE TREES (Plate 43b) St Rémy, September-October 1889 F707, H639 Oil on canvas, 28½ by 36½ in. *Lent by Ir. V. W. van Gogh.*

'On the other hand the olive trees are very characteristic and I am struggling to catch them.

'They are old silver, sometimes more blue, sometimes greenish, bronzed, whitening over a soil which is yellow, rose, violet tinted or orange, to dull red ochre.

'But very difficult, very difficult. But that suits me and draws me on to work

right into gold or silver. And one day perhaps I shall do a personal impression of them like what 'the sunflowers were for the yellows.' LT. III. 608.

'The olive is as changing as our willow or pollarded tree in the north, you know the willows are very striking, in spite of them seeming monotonous, it is the tree characteristic of the country. Now what the willow is at home, that is just the significance of the olive and the cypress here. What I have done is a rather hard and coarse reality beside their abstractions, but it will give the sense of the country and will smell of the soil.' LT. III. 615.

74. OLIVE TREES St Rémy, September–October 1889 F585, H708
Oil on canvas, 27½ by 35½ in. Signed bottom left: VINCENT *Lent by the Kröller-Müller Museum.*

75. OLIVE TREES St Rémy, September–October 1889 F714, H426
Oil on canvas, 19½ by 24½ in. *Lent by the National Gallery of Scotland.*

76. NIGHT (LA VEILLEE) St Rémy, November 1889 F647, H655
Oil on canvas, 28½ by 36 in. *Lent by Ir. V. W. van Gogh.*

The last of a series of four wood engravings called 'Les Quatres Heures du jour' by Lavieille after Millet. It is interesting to note that Vincent had already copied these engravings as early as August 1880 (LT. I. 134).

'You gave me great pleasure by sending those Millets. I am working at them zealously. By dint of never seeing anything artistic I was getting slack and this has revived me. I have finished the *Veillée* and have in hand the *Diggers* and the *Man putting on his jacket*, canvases of 30, and the *Sower* smaller. The *Veillée* is in a gamut of violets and tender lilacs with the light of the lamp pale lemon, then the range glow of the fire and the man in red ochre. You will see it; it seems to me, that to paint from these drawings of Millet is much more to translate them into another tongue than to copy them.' LT. III. 613.

77. THE ENCLOSED FIELD (Plate 44a) St Rémy, November 1889
F720, H662 Oil on canvas, 27½ by 35½ in. *Lent by the Kröller-Müller Museum.*

This canvas was exhibited at *Les XX* in February 1890.

'Another canvas shows the sun rising over a field of young wheat; a rushing series of lines, furrows rising high on the canvas towards a wall and a row of lilac hills. The field is lilac and yellow-green. The white sun is encircled with a great yellow halo. There, in contrast to the other one, I have tried to express calmness, a great peace.' LB, xxi.

78. IN THE PARK OF ST PAUL'S HOSPITAL St Rémy, November 1889 F733, H663 Oil on canvas, 23 $\frac{3}{8}$ by 19 $\frac{1}{4}$ in. *Lent by the Kröller-Müller Museum.*

79. THE RAVINE (Plate 45b) St Rémy, December 1889 F661, H670 Oil on canvas, 28 $\frac{3}{8}$ by 36 in. *Lent by the Kröller-Müller Museum.*

This picture is a repetition of F662, to which the letter to Bernard quoted below refers, and was made about two months later.

'I am working on a big canvas of a *Ravine*, a subject very like that study of yours with a yellow tree which I still have; two masses of mighty solid rock between which flows a thin stream of water, and at the end of the ravine a third mountain, which blocks it.

'Such subjects have a fine melancholy, and moreover it's fun working in rather savage places, where one has to wedge the easel in between the stones to prevent everything being blown over by the wind.' LB, xx.

80. THE ARLESIENNE (after a drawing by Paul Gauguin) (Plate 42) St Rémy, January–February 1890 F541, H710 Oil on canvas, 24 $\frac{1}{2}$ by 18 $\frac{3}{8}$ in. *Lent by the Kröller-Müller Museum.*

Vincent painted four versions of this picture based on a drawing by Gauguin (see *Illustrated Supplement* Pl. 43a) made at Arles in 1888. The drawing is in the collection of Dr Hirschland, New York. A letter from Gauguin to Bernard written in November 1888 contains a preliminary sketch (reproduced in LB, pl. 32).

'And it gives me enormous pleasure when you say the *Arlésienne's* portrait which was founded strictly on your drawing is to your liking.

'I tried to be religiously faithful to your drawing while nevertheless taking the liberty of interpreting by the medium of colour the sober character and the style of the drawing in question. It is a synthesis of the *Arlésiennes* if you like; as syntheses of the *Arlésiennes* are rare, take this as a work belonging to you and me as a summary of our months of work together. For the doing of it I have paid for my part with another month of illness, but I also know that it is a canvas which will be understood by you, and very few others, as we would wish it to be understood. My friend Dr Gachet here has taken to it altogether after two or three hesitations, and says, "How difficult it is to be simple".' LT. III. 643.

[From an unfinished letter to Gauguin, found among van Gogh's papers at Auvers.]

81. AT ETERNITY'S GATE (Plate 53) St Rémy, May 1890 F702, H719 Oil on canvas, 31 $\frac{1}{4}$ by 25 in. *Lent by the Kröller-Müller Museum.*

This picture was painted from a drawing made at The Hague in November 1882 (see No. 109).

82. TREE TRUNKS (Plate 45a) St Rémy, May 1890 F676, H697
Oil on canvas, 25 $\frac{1}{2}$ by 36 in. *Lent by the Kröller-Müller Museum.*

'My work goes well, I have done two canvases of the fresh grass in the park, one of which is extremely simple, here is a hasty sketch of it.

'The trunk of a pine violet-pink and then the grass with white flowers and dandelions, a little rose tree and other tree trunks in the background right at the top of the canvas.' LT. III. 631.

83. THE ROAD WITH CYPRESSES (Plate 51) St Rémy, May 1890 F683, H695 Oil on canvas, 36 by 27 $\frac{1}{2}$ in. *Lent by the Kröller-Müller Museum.*

[To Gauguin] 'I have still from down there a cypress with a star, a last attempt—a night sky with a moon without radiance, the slender crescent barely emerging from the opaque shadow cast by the earth—a star with exaggerated brilliance, if you like, a soft brilliance of rose and green in the ultramarine sky across which are hurrying some clouds. Below a road bordered with tall yellow canes, behind these the blue *Basses Alpes*, an old inn with yellow lighted windows, and a very tall cypress, very upright, very sombre.

'On the road a yellow cart with a white horse in harness, and two late wayfarers. Very romantic, if you like, but Provence also I think.' LT. III. 643. (A sketch is included in this letter.)

84. THE ALPILLES (Plate 44b) St Rémy, May 1890 F724, H732
Oil on canvas, 22 $\frac{1}{2}$ by 26 $\frac{1}{2}$ in. *Lent by the Kröller-Müller Museum.*

The Alpilles is a chain of small mountains between St Rémy and the plain of Arles.

85. THE GOOD SAMARITAN (after Delacroix) (Plate 64) St Rémy, May 1890 F633, H698 Oil on canvas, 28 $\frac{1}{2}$ by 23 $\frac{1}{2}$ in. *Lent by the Kröller-Müller Museum.*

86. THE RAISING OF LAZARUS (after a part of an etching by Rembrandt) St Rémy, May 1890 F677, H699 Oil on canvas, 19 by 24 $\frac{1}{2}$ in. *Lent by Ir. V. W. van Gogh.*

87. IRISES (Plate 58) St Rémy, May 1890 F678, H700 Oil on canvas, 36 by 28 $\frac{1}{2}$ in. *Lent by Ir. V. W. van Gogh.*

88. GRASS WITH BUTTERFLIES St Rémy, May 1890 F672, H694 Oil on canvas, 25 by 31 $\frac{1}{2}$ in. *Lent by the Tate Gallery.*

Auvers-sur-Oise Period

89. EARS OF CORN Auvers, June 1890 F767, H761 Oil on canvas, 25½ by 18½ in. *Lent by Ir. V. W. van Gogh.*

[To Gauguin] 'I say, here's an idea may suit you, I am trying to do some studies of corn like this, but I cannot draw it—nothing but ears of corn with green-blue stalks, long ears like ribbons of green shot with rose, ears that are just turning yellow, edged with pale rose by the dusty efflorescence—a rose coloured bindweed at the bottom twisted round a stem.

'Above this, against a very vivid but yet tranquil background, I would like to paint some portraits. The thing is greens of a different quality, of the same value, so as to form a whole of green, which by its vibration, will make you think of the gentle rustle of the ears swaying in the breeze: it is not at all easy as to colour.'

LT. III. 643.

90. THE PIETA (after a lithograph by Delacroix) (Plate 59) Auvers, June 1890 F630, H625 Oil on canvas, 28½ by 23½ in. *Lent by Ir. V. W. van Gogh.*

From LT III, 605, it is apparent that the first version of this picture, painted at St Rémy in September 1889, and 'on a canvas of 5 or 6', must be F757. The usual dating has been changed accordingly.

'Gachet told me also, that if I wished to give him great pleasure, he would like me to do again for him the *Pietà* by Delacroix, which he looked at for a long time.' LT. 638.

91. DAUBIGNY'S GARDEN Auvers, June 1890 F765, H760 Oil on canvas, 20 by 20 in. *Lent by Ir. V. W. van Gogh.*

Charles Daubigny was a painter of the Barbizon school (1817–1878). His widow was still living at Auvers when this picture was painted.

92. THE CHATEAU OF AUVERS Auvers, June 1890 F770, H762 Oil on canvas, 19½ by 39 in. *Lent by Ir. V. W. van Gogh.*

'Lastly an evening effect—two pear trees quite black against a yellowing sky, with some corn and in the violet background the château surrounded by sombre greenery.' LT. III. 644.

93. THE FARM IN SUMMER Auvers, June 1890 F806, H792 Oil on canvas, 14½ by 17½ in. *Lent by Ir. V. W. van Gogh.*

94. THREE TREES (Plate 62a) Auvers, June 1890 F815, H800
Oil on canvas, 24½ by 29½ in. *Lent by the Kröller-Müller Museum.*

95. Mlle GACHET PLAYING THE PIANO (Plate 63) Auvers,
June 1890 F772, H769 Oil on canvas, 40½ by 19½ in. *Lent by the
Kunstmuseum, Basle.*

The idea and composition of this picture were probably suggested by
Toulouse-Lautrec's painting of 'Mlle Dihau at the piano' (now in the
Albi Museum) which was exhibited at the Salon des Indépendants in
the spring of 1890. In LT. III. 649 van Gogh writes: 'I retain many very
pleasant memories of that journey to Paris. Lautrec's picture, portrait
of a musician, is amazing, I saw it with emotion.'

'Yesterday and the day before I painted Mlle Gachet's portrait which you will
soon see I hope; the dress is red, the wall in the background green with an
orange spot, the carpet red with a green spot, the piano dark violet, it is one
metre in length by fifty wide.

'It is a figure that I painted with enjoyment—but it is difficult. He has promised
to make her pose for me another time with the small organ. I will do one for you
—I have noticed that this canvas goes very well with another horizontal one of
corn, the one canvas thus being perpendicular and in rose, the other pale green
and greenish yellow, the complementary of rose; but we are still far from the
time when people will understand the curious relations which exist between
one fragment of nature and another, which all the same explain each other and
set each other off.' LT. III. 654. (Sketch included. The second picture referred to
is F775, not exhibited.)

96. VIEW OF AUVERS Auvers, July 1890 F799, H787 Oil on
canvas, 19½ by 20½ in. *Lent by Ir. V. W. van Gogh.*

97. VIEW OF AUVERS Auvers, July 1890 F793, H781 Oil on
canvas, 19½ by 39 in. *Lent by the Tate Gallery.*

98. FIELD UNDER A STORMY SKY Auvers, July 1890 F778,
H806 Oil on canvas, 19½ by 39 in. *Lent by Ir. V. W. van Gogh.*

99. CROWS FLYING ACROSS A CORNFIELD (Plate 62b) Auvers,
July 1890 F779, H809 Oil on canvas, 19½ by 39½ in. *Lent by Ir.
V. W. van Gogh.*

Nos. 98 and 99 were among the last paintings done by van Gogh before
he committed suicide.

'Back here, I felt still very sad and continued to feel the storm which threatens
you, weighing on me also. What was to be done—you see, I try generally to be

fairly cheerful, but my life too is threatened at the very root, and my steps too are wavering.

'I feared—not altogether but a little—that being a burden on you, you felt me rather a thing to be dreaded, but Jo's letter proves to me clearly that you understand that for my part I am in toil and trouble as you are.

'There—once back here I set to work again—though the brush almost slipped from my fingers, and knowing exactly what I wanted, I have since painted three more big canvases.

'They are vast stretches of corn under troubled skies, and I did not need to go out of my way to try to express sadness and the extreme of loneliness. I hope you will see them soon—for I hope to bring them to you in Paris as soon as possible since I almost think that these canvases will tell you, what I cannot say in words, the health and strengthening that I see in the country.' LT. III. 649.

NOTE

Owing to unforeseen circumstances the *Portrait of the Belgian Artist Boch* (No. 53) could be lent for the first week of the exhibition only.

DRAWINGS

Dutch Period

100. MINERS Cuesmes, August–September 1880 F831 Pencil, lightly coloured, $17\frac{1}{4}$ by $21\frac{1}{8}$ in. *Lent by the Kröller-Müller Museum.*

'I have sketched a drawing representing miners, men and women, going to the shaft in the morning through the snow, by a path along a hedge of thorns; shadows that pass, dimly visible in the twilight. In the background the large constructions of the mine, and the heaps of clinkers, stand out vaguely against the sky.

'I send you a hasty sketch, so that you can see what it is like. But I feel the need of studying the drawing of figure from masters, like Millet, Breton, Brion or Broughton or others. What do you think of the sketch, do you think the idea good?' LT. I. 134. (A drawing is included in this letter.)

101. THE RETURN OF THE MINERS Cuesmes, August 1880 F832 Pen, lightly coloured, $16\frac{3}{4}$ by $23\frac{5}{8}$ in. *Lent by the Kröller-Müller Museum.*

'The pendant represents the return of the miners, but it did not turn out as well; it is very difficult, being an effect of brown silhouettes, just touched by light, against a mottled sunset.' LT. I. 134

102. YOUNG PEASANT WITH A SICKLE (Plate 2a) Etten, October 1881 F851 Black chalk and watercolour, 18 by $23\frac{3}{4}$ in. Signed bottom left: VINCENT *Lent by the Kröller-Müller Museum.*

The model was a gardener called Piet Kaufman.

103. INTERIOR WITH SEATED WOMAN Etten, December 1881 F885 Black chalk and watercolour, 23 by $17\frac{1}{2}$ in. Signed bottom left: VINCENT *Lent by the Kröller-Müller Museum.*

104. BEHIND THE 'SCHENKWEG' The Hague, May 1882 F939 Chalk and pen heightened with white, 11 by 18 in. Signed bottom left: VINCENT *Lent by the Kröller-Müller Museum.*

The view is from the window of Vincent's studio in The Hague.

105. THE CHURCH The Hague, October 1882 F967 Water-colour, 10½ by 14½ in. *Lent by the Kröller-Müller Museum.*

'I am also making one of a church bench, which I saw in a little church on the Geest, where the people from the workhouse go (here they call them very expressively *orphan men* and *orphan women*).' LT. I. 235. (Sketch included.)

106. OLD MAN The Hague, October–November 1882 F973 Pencil, 23½ by 16½ in. Signed: VINCENT *Lent by the Kröller-Müller Museum.*

107. OLD AGE PENSIONER The Hague, October–November 1882 F962 Pencil, 19½ by 12 in. *Lent by Ir. V. W. van Gogh.*

The models for Nos. 106 and 107 were inmates of the almshouse. Vincent made a lithograph from this drawing (F1658).

108. SORROW The Hague, November 1882 F1655 Lithograph, 15½ by 11½ in. Signed bottom left: VINCENT *Lent by Ir. V. W. van Gogh.*

The present lithograph is based on two drawings (F929 and 929 *bis*) made in April 1882 (LT, I, 186). Underneath F929 *bis* is written: 'Comment se fait-il qu'il y ait sur la terre une femme seule délaissée', a quotation from Michelet. The model was the prostitute Sien with whom Vincent lived in The Hague, 1882–83. In all, Van Gogh only made nine lithographs, though at this period he was greatly interested in the process.

109. AT ETERNITY'S GATE The Hague, November 1882 F997 Pencil drawing, 19½ by 12½ in. Signed bottom left: VINCENT *Lent by Ir. V. W. van Gogh.*

The drawing from which the painting No. 81 was made. Van Gogh also made a lithograph of this subject (F1662).

'Today and yesterday I drew two figures of an old man who is sitting with his elbows on his knees and his head in his hands. Long ago Schuitemaker sat for me and I always kept the drawing, because I wanted to make a lithograph of it. How beautiful is such an old workman, with his patched fustian clothes and his bald head.' LT. II. 247.

110. AT ETERNITY'S GATE (Plate 52) The Hague, November 1882 F998 Black and sepia chalk, heightened with white, 17½ by 18½ in. *Lent by the Kröller-Müller Museum.*

The second drawing referred to in the preceding quotation.

111. YOUNG GIRL SEATED The Hague, January 1883 F1008
Black chalk, ink and pencil, 19½ by 12½ in. Signed bottom left:
VINCENT *Lent by Ir. V. W. van Gogh.*

112. WOMAN ON HER DEATH BED (Plate 5a) The Hague, April
1882 F841 Watercolour, gouache and black chalk, 13½ by 24 in.
Signed bottom left: ATELIER VINCENT *Lent by the Kröller-Müller
Museum.*

113. LANDSCAPE The Hague, September–November 1883 F1037
Black chalk, 10½ by 16½ in. *Lent by the Kröller-Müller Museum.*

Nuenen Period

114. THE PARSONAGE GARDEN AT NUENEN Nuenen, March
1884 F1128 Pen and pencil, 15½ by 20½ in. Signed bottom left:
VINCENT *Lent by Ir. V. W. van Gogh.*

'Among the drawings you will get as soon as Rappard comes here, there are
three treating the same subject. What struck me in nature was the remarkably
typical, half old-fashioned, half-rustic character of that garden.' LT. II. 366.

115. WEAVER Nuenen, May 1884 F1134 Pen, 11 by 16 in.
Signed bottom right: VINCENT *Lent by the Kröller-Müller Museum.*

116. THE MOAT Nuenen, May 1884 F1243 Pen heightened with
white, 15½ by 12¾ in. *Lent by Ir. V. W. van Gogh.*

117. THE MARSH WITH FIR TREES Nuenen, May 1884 F1249
Pen, 13½ by 17½ in. *Lent by Ir. V. W. van Gogh.*

118. A POND AT NUENEN Nuenen, May 1884 F1135 Pen with
chinese white, 15½ by 20½ in. Signed bottom left: VINCENT *Lent by
Mr Polak-Leyden.*

119. HEAD OF PEASANT WOMAN Nuenen, March 1885 F1182
Black chalk, 15½ by 12¾ in. *Lent by Ir. V. W. van Gogh.*

One of the many studies made in preparation for 'The Potato Eaters'
(No. 6).

120. RETURNING FROM THE FIELDS (Plate 9) Nuenen, August 1885 F1268 Black chalk, $21\frac{1}{8}$ by $13\frac{7}{8}$ in. *Lent by the Kröller-Müller Museum.*

121. BINDING CORN Nuenen, May 1885 F1263 Black chalk, $20\frac{3}{4}$ by 16 in. Signed bottom left: VINCENT *Lent by the Kröller-Müller Museum.*

122. A WOMAN SCOURING POTS Nuenen, Summer 1885 F1282 Black chalk, $20\frac{1}{4}$ by 16 in. Signed bottom right: VINCENT *Lent by the Kröller-Müller Museum.*

123. WOMAN DIGGING POTATOES Nuenen, Summer 1885 F1251 Black chalk, $19\frac{3}{8}$ by $15\frac{5}{8}$ in. *Lent by Ir. V. W. van Gogh.*

124. PEASANT WALKING Nuenen, Summer 1885 F1289 Black chalk, $13\frac{3}{4}$ by $7\frac{3}{4}$ in. *Lent by the Kröller-Müller Museum.*

125. PEASANT SCYTHING Nuenen, August 1885 F1317 Black chalk, $16\frac{3}{4}$ by $21\frac{1}{2}$ in. *Lent by Ir. V. W. van Gogh.*

126. PEASANT SCYTHING Nuenen, August 1885 F1318 Black chalk, 16 by 20 in. *Lent by Ir. V. W. van Gogh.*

Compare with a similar figure in the painting (No. 70).

127. THE WOODCUTTER Nuenen, Summer 1885 F1327 Black chalk $17\frac{1}{4}$ by $21\frac{1}{4}$ in. *Lent by Ir. V. W. van Gogh.*

128. PEASANT WALKING Nuenen, Summer 1885 F1330 Black chalk, $13\frac{3}{4}$ by $7\frac{3}{4}$ in. *Lent by the Kröller-Müller Museum.*

129. PEASANT DIGGING POTATOES Nuenen, October–November 1885 F1273 Black chalk, $15\frac{1}{4}$ by $18\frac{1}{4}$ in. Signed bottom right: VINCENT *Lent by Ir. V. W. van Gogh.*

130. FOUR STUDIES OF A NUDE GIRL (Plate 136) Antwerp, Winter 1885-86 F1366 Black chalk, $18\frac{1}{2}$ by $12\frac{1}{8}$ in. *Lent by Ir. V. W. van Gogh.*

Studies for painting No. 12.

Paris Period

131. VIEW FROM A WINDOW IN PARIS Paris, 1887 F1391 Pen and charcoal, $15\frac{1}{2}$ by $21\frac{1}{8}$ in. *Lent by Ir. V. W. van Gogh.*

132. THE WINDOW AT BATAILLE'S Paris, 1887 F1392 Coloured pencil, 21 by $15\frac{1}{2}$ in. Signed bottom right: LA FENÊTRE CHEZ BATAILLE, VINCENT 87. *Lent by Ir. V. W. van Gogh.*

A restaurant kept by Mère Bataille; where van Gogh used to eat.

133. THE BOULEVARD DE CLICHY (Plate 18a) Paris, 1887 F1393 Pen and coloured chalks, $14\frac{1}{2}$ by $20\frac{1}{2}$ in. *Lent by Ir. V. W. van Gogh.*

A painting of this subject exists (F292) from which the two figures were omitted.

134. MOULIN DE LA GALETTE Paris, 1887 F1396 Black and coloured pencil, $15\frac{1}{2}$ by $21\frac{1}{8}$ in. *Lent by Ir. V. W. van Gogh.*

135. THE OUTSKIRTS OF PARIS Paris, 1887 F1401 Water-colour, $9\frac{1}{8}$ by $12\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

136. A SUNNY DAY (JULY 14) Paris, July 1887 F1406 Water-colour, $12\frac{1}{8}$ by $9\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

137. THE REFRESHMENT GARDEN Paris, 1887 F1407 Pen and pencil, heightened with white, $14\frac{1}{8}$ by $19\frac{1}{4}$ in. *Lent by Ir. V. W. van Gogh.*

The painting of this subject (F238) is now in the Musée de l'Impressionisme, Paris.

138. THE OUTSKIRTS OF PARIS Paris, 1887 F1411 Water-colour, 12½ by 9½ in. *Lent by Ir. V. W. van Gogh.*

Arles Period

139. THE FOOTPATH Arles, March 1888 F1499 Ink and pencil, 10 by 13½ in. Signed bottom centre: ARLES, MARS '88. *Lent by Ir. V. W. van Gogh.*

A painting of this subject exists (F407).

'There is a little landscape with a hovel, white, red, and green, and a cypress beside it; you have the drawing of it, and I did the whole painting of it in the house. This will show you that, if you like, I can make little pictures like the Japanese prints, of all these drawings.' LT. III. 484.

140. ORCHARD IN PROVENCE Arles, April 1888 F1414 Reed pen and watercolour, 15½ by 21½ in. Signed bottom left: VERGER DE PROVENCE: VINCENT *Lent by Ir. V. W. van Gogh.*

A drawing for the painting (No. 36).

'I think that the white orchard of which I send you a pen drawing, and the biggest of all in rose and green on absorbent canvas, are the best.' LT. III. 486.

141. VINCENT'S HOUSE AT ARLES (Plate 23a) Arles, May 1888 F1413 Reed pen and watercolour, 9½ by 12 in. *Lent by Ir. V. W. van Gogh.*

This is the drawing for the painting No. 54 and is referred to in LT. III. 486.

142. THE CRAU NEAR ARLES (Plate 34) Arles, May 1888 F1420 Pen, 18½ by 23½ in. Signed bottom left: LA CRAU, VUE PRISE À MONT-MAJOUR *Lent by Ir. V. W. van Gogh.*

See also No. 46. This is another view of the same landscape. The second drawing referred to below is F1424.

'I've done some large ink drawings. Actually two: an enormous stretch of flat country, a bird's eye view seen from the top of a hill, the vines and fields of newly-cut wheat. All that carried on endlessly, the ground stretching away like the surface of a sea towards the horizon, where it is bounded by the little hills of the Crau.

'It doesn't look Japanese, yet actually it is the most Japanese thing I have done: a microscopic figure of a labourer, a little train cutting across the wheatfields—those are all the signs of life there are in it.

'Now listen: a few days after I started going there I was talking to a painter friend of mine who said, "That would be a bore to do." I didn't say anything: I found it so astounding I hadn't even the strength to swear at the idiot. I go back again and again. It's fine! I have two drawings of it—this flat landscape where there is nothing but . . . infinity . . . eternity.

'Well, while I was drawing a fellow came up, not a painter but a soldier. "Does it surprise you," I said, "that I find that as beautiful as the sea?"

'But he knew the sea, that fellow. "No," he said, "I'm not surprised that you find it as beautiful as the sea: but myself I find it even more beautiful than the sea, because it's *inhabited*.'" LB. x.

'Today I sent you some more drawings, and I am putting in still another two. These are views taken from a rocky hill-slope, from which you see the country towards Crau (very good wine comes from there) the town of Arles, and the country towards Fontvieilles. The contrast between the wild and romantic foreground, and the distant perspective, wide and still, with horizontal lines shading off into the chain of the Alps, so famous for the great climbing feats of Tartarin P.C.A., and of the Alpine Club—this contrast is very striking.' LT. III. 490.

143. CORNER OF A GARDEN Arles, May 1888 F1421 Ink, 10 by 13½ in. *Lent by Ir. V. W. van Gogh.*

Paintings related to this drawing are F428 and F468.

144. THE FARM HOUSE AT SAINTES-MARIES-DE-LA-MER Saintes-Maries, June 1888 F1437 Reed pen and ink, 12 by 18½ in. *Lent by Ir. V. W. van Gogh.*

145. COTTAGES AT SAINTES-MARIES-DE-LA-MER Saintes-Maries, June 1888 F1438 Reed pen and ink, 11½ by 18½ in. *Lent by Ir. V. W. van Gogh.*

146. THE FORESHORE AT SAINTES-MARIES-DE-LA-MER Saintes-Maries, June 1888 F1432 Ink, reed pen, and pencil, 12 by 18½ in. *Lent by Ir. V. W. van Gogh.*

147. THE SOWER Arles, June 1888 F1441 Reed pen, 9½ by 12½ in. *Lent by Ir. V. W. van Gogh.*

Vincent was clearly obsessed with this subject. He made another drawing F1442, two paintings F494 and 422 and sent sketches in letters to Bernard (LB, vii, Pl. 19) and to John Russell (*Burlington Magazine*, September 1938, reproduced).

'I have had a longing on me for such a long time to do a sower, but the things I've wanted for a long time never come off. And so I am almost afraid of it. And yet, after Millet and Lhermitte what still remains to be done is—a sower in colour and on a big scale.' LT. III. 501.

148. THE ROCK (Plate 56) Arles, July 1888 F1447 Reed pen, 19½ by 23½ in. Signed bottom right: VINCENT *Lent by Ir. V. W. van Gogh.*

A study made at Montmajour.

149. THE FLOWER BED Arles, August 1888 F1457 Reed pen and indian ink, 23½ by 19½ in. Signed on the bucket: VINCENT *Lent by Ir. V. W. van Gogh.*

150. THE GARDEN WITH THISTLES (Plate 36b) Arles, October 1888 F1466 Pen and ink, 9½ by 12½ in. *Lent by Ir. V. W. van Gogh.*

151. LANDSCAPE NEAR ARLES Arles, Summer 1888 F1474 Reed pen, ink and pencil, 8½ by 13½ in. *Lent by Ir. V. W. van Gogh.*

152. LANDSCAPE WITH TELEGRAPH POLES Arles, August 1888 F1495 Reed pen and ink, 9½ by 12½ in. Signed bottom left: VINCENT *Lent by Ir. V. W. van Gogh.*

A drawing related to the painting F446.

153. THE CORNER OF A PUBLIC GARDEN Arles, September 1888 F1477 Indian ink, reed pen, 12½ by 9½ in. *Lent by Ir. V. W. van Gogh.*

154. TREE IN A PARK Arles, Summer 1888 F1501 Pencil and ink, 18½ by 24 in. *Lent by Ir. V. W. van Gogh.*

155. FADING DAYLIGHT Arles, March 1888 F1506 Reed pen and ink, 10½ by 13½ in. *Lent by Ir. V. W. van Gogh.*

156. PEASANTS WORKING ON THE LAND Arles, Spring 1888 F1090 Reed pen and ink, 10½ by 13½ in. *Lent by Ir. V. W. van Gogh.*

157. CHAIR WITH CANE SEAT Arles, June–October 1888 F1512 Black chalk, 12½ by 9½ in. *Lent by Ir. V. W. van Gogh.*

158. GARDEN OF THE HOSPITAL AT ARLES (Plate 46b) Arles, April–May 1889 F1467 Sepia, 17½ by 23 in. Signed lower right: VINCENT *Lent by Ir. V. W. van Gogh.*

Another view of the same courtyard is the subject of the famous picture F519 in the Reinhart collection.

Saint Rémy Period

159. STONE SEAT IN THE HOSPITAL GARDEN St Rémy, May 1889 F1522 Ink and reed pen, 24½ by 18½ in. *Lent by Ir. V. W. van Gogh.*

'Here is a new canvas of 30, once again as ordinary as a chromo in the little shops, which represents the eternal nests of greenery for lovers.

'Some thick trunks covered with ivy, the ground also covered with ivy and periwinkle, a stone bench and a bush of roses pale in the cold shadow. In the foreground some plants with a white calix. It is green, violet and rose.

'The problem—which unfortunately is lacking in the chromos in the little shops and the barrel organs—is to get some distinction into it.

'Since I have been here, the deserted garden, planted with large pines beneath which grows the grass, tall and unkempt and mixed with various weeds, has sufficed for my work and I have not yet gone outside. However the country round St Rémy is very beautiful and bit by bit I shall go and stay at places probably.' LT. III. 592.

160. DEATH'S HEAD MOTH St Rémy, May 1889 F1523 Black chalk, 5½ by 9½ in. *Lent by Ir. V. W. van Gogh.*

This drawing was used for the painting F610.

'Yesterday I drew a very big, rather rare night moth, called the death's head, its colouring of amazing distinction, black, grey, cloudy white tinged with carmine or shading indistinctly to olive green; it is very big. To paint it I had to kill it and it was a pity, the beastie was so beautiful. I will send you the drawing with some other drawings of plants.' LT. III. 592.

161. INTERIOR OF THE HOSPITAL, ST REMY St Rémy F1528 Watercolour, oil paint and charcoal on paper, 23½ by 18½ in. *Lent by Ir. V. W. van Gogh.*

162. THE FOUNTAIN IN THE HOSPITAL GARDEN, ST REMY (Plate 57) St Rémy F1531 Indian ink, 18½ by 17½ in. *Lent by Ir. V. W. van Gogh.*

163. VESTIBULE OF THE HOSPITAL AT ST REMY St Rémy
F1530 Gouache on pink tinted paper, $23\frac{3}{4}$ by $18\frac{1}{2}$ in. *Lent by Ir. V. W. van Gogh.*

164. A GARDEN St Rémy, Summer 1889 F1532 Reed pen and
ink, $23\frac{3}{4}$ by $18\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

165. THE PARK St Rémy, Summer 1889 F1533 Watercolour,
 $24\frac{1}{4}$ by $17\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

A second version of this drawing exists (F1534) without the figure.

166. STONE STEPS IN A PARK St Rémy, Autumn 1889 F1535
Watercolour, $24\frac{1}{4}$ by $17\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

A drawing connected with paintings F640 and F731.

167. CORNFIELD AND CYPRESS (Plate 46a) St Rémy, Autumn
1889 F1538 Ink and lead pencil, $18\frac{3}{8}$ by $24\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

A drawing related to painting No. 72.

168. THE ALPILLES SEEN FROM THE HOSPITAL St Rémy,
November 1889 F1547 Reed pen, $23\frac{1}{2}$ by $18\frac{1}{4}$ in. *Lent by Ir. V. W. van Gogh.*

Compare painting No. 77.

169. THE ENCLOSED FIELD St Rémy, 1889-90 F1497 Reed
pen and ink, $18\frac{3}{8}$ by $24\frac{1}{4}$ in. *Lent by the Tate Gallery.*

170. COTTAGE AND CYPRESSES (Plate 60) St Rémy, 1890
F1593 Black chalk, $12\frac{3}{8}$ by $9\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

171. THREE MEN WITH SPADES St Rémy, 1890 F1597 Lead
pencil, $12\frac{1}{4}$ by $9\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

A second drawing of a group of cottages on the verso, in front of which
are a man pushing a wheelbarrow and another carrying a spade.

Auvers-sur-Oise Period

172. **MLLE GACHET PLAYING THE PIANO** Auvers, June 1890 F1623 Black chalk, $12\frac{1}{8}$ by $9\frac{3}{8}$ in. *Lent by Ir. V. W. van Gogh.*

A drawing for the painting No. 95 (Sketch in LT, III, 645). On the verso is a drawing of a fruit-tree in flower.

173. **THE MAIRIE, AUVERS** Auvers, June-July 1890 F1630 Black chalk, $9\frac{3}{8}$ by $12\frac{1}{8}$ in. *Lent by Ir. V. W. van Gogh.*

This drawing is related to the painting F790. On the verso is a drawing in blue chalk of a figure in front of a cottage.

174. **GARDEN AND COTTAGES** (Plate 61) Auvers, June 1890 F1624 Charcoal, watercolour and oil paint on paper, 17 by $21\frac{1}{8}$ in. *Lent by Ir. V. W. van Gogh.*

'You will see a drawing of an old vineyard with the figure of a peasant woman. I intend to make a big canvas of it.' LT. III. 648.

175. **A HOUSE IN AUVERS** Auvers, June 1890 F1636 Pencil, $17\frac{3}{8}$ by $10\frac{1}{4}$ in. *Lent by Ir. V. W. van Gogh.*

176. **THE RIVER OISE** Auvers, June 1890 F1639 Watercolour and gouache, $18\frac{1}{8}$ by 24 in. *Lent by the Tate Gallery.*

177. **HOUSES AT AUVERS** Auvers, June 1890 F1640 Blue gouache and charcoal, $17\frac{1}{2}$ by $21\frac{1}{4}$ in. *Lent by Ir. V. W. van Gogh.*

178. **A PORTRAIT OF VINCENT VAN GOGH**

By A. W. HARTRICK. Pen and watercolour *Lent by Mrs E. J. Cowland.*

This drawing is reproduced as the frontispiece to Mr Hartrick's *A Painter's Pilgrimage through fifty years*, where he gives his impression of Vincent, whom he met in the atelier Cormon.

Inscribed: *A memory of Vincent van Gogh looking over his shoulder and hissing through his teeth 'bleu-orange'.*

THE DESIGN on the cover of this catalogue is the drawing *Summer Evening, Arles*, now belonging to the Kunstverein, Winterthur, by whose permission it is reproduced.

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